# REPORT RESUMES

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TEACHING GENERAL MUSIC, A RESOURCE HANDBOOK FOR GRADES 7 AND 8.

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THIS HANDBOOK PRESENTS SPECIFIC SUGGESTIONS CONCERNING CONTENT, METHODS, AND MATERIALS APPROPRIATE FOR USE IN THE IMPLEMENTATION OF AN INSTRUCTIONAL PROGRAM IN GENERAL MUSIC FOR GRADES 7 AND 8. TWENTY-FIVE TEACHING UNITS ARE PROVIDED AND ARE RECOMMENDED FOR ADAPTATION TO MEET SITUATIONAL CONDITIONS. THE TEACHING UNITS ARE GROUPED UNDER THE GENERAL TOPIC HEADINGS OF (1) ELEMENTS OF MUSIC, (2) THE SCIENCE OF SOUND, (3) MUSICAL INSTRUMENTS, (4) AMERICAN FOLK MUSIC, (5) MUSIC IN NEW YORK STATE, (6) MUSIC OF THE THEATER, (7) MUSIC FOR INSTRUMENTAL GROUPS, (8) OPERA, (9) MUSIC OF OTHER CULTURES, AND (10) HISTORICAL PERIODS IN MUSIC. THE PRESENTATION OF EACH UNIT CONSISTS OF SUGGESTIONS FOR (1) SETTING THE STAGE, (2) INTRODUCTORY DISCUSSION, (3) INITIAL MUSICAL EXPERIENCES, (4) DISCUSSION AND DEMONSTRATION, (5) APPLICATION OF SKILLS AND UNDERSTANDINGS, (6) RELATED PUPIL ACTIVITIES, AND (7) CULMINATING CLASS ACTIVITY (WHERE APPROPRIATE). SUITABLE PERFORMANCE LITERATURE, RECORDINGS, AND FILMS ARE CITED FOR USE WITH EACH OF THE UNITS. SEVEN EXTENSIVE BIBLIOGRAPHIES ARE INCLUDED, AND SOURCES OF BIBLIOGRAPHICAL ENTRIES, RECORDINGS, AND FILMS ARE LISTED. (JS)

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a resource handbook
for grades 7 and 8

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U. S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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## Foreword

THIS HANDBOOK has been prepared in response to requests from music teachers and administrators for specific suggestions that would assist teachers in implementing the sections of the *Syllabus in Music* which describe the program of general music for grades 7 and 8.

As one of the humanities, music has an essential place in our lives. Good teaching of general music in the junior high school is of the highest importance in the total music program, grades K through 12, because for many pupils it may be the last years of formal instruction in music, while for others it may be the basis for advanced work in the various elective courses.

Teachers should read carefully the opening chapter entitled "Suggestions for the Teacher," which describes the organization of the units and how they are to be used, and also sets forth certain basic attitudes and points of view relative to the teaching of general music.

Many teachers contributed to the preparation of the handbook, which was developed under the general direction of Dr. Joseph G. Saetveit, Supervisor of Music Education, and Walter E. Cochrane, Associate in Music Education.

Teachers who contributed descriptions of units include: Samuel Bozzella, Bethlehem Central Schools; Alvin Fossner, Jersey City State College, Jersey City, N. J., formerly with Colonie Central School; Gerard Garneau, Northport Central School; Isabel Higgs, Penfield Central School; Philip G. Klein, Onondaga Community College, formerly with Skaneateles Central School; Kathryn North, Herricks Public Schools; and Helene Wickstrom, Ithaca College.

Anne de Ramus Brown, formerly teacher in the junior high schools, New York City, gave valuable suggestions for the unit on Folk Music of the American Negro, which was also reviewed by Nida E. Thomas, Field Representative of the Division of Intercultural Relations in Education.

Others who read the manuscript and contributed suggestions at various stages of its development were Clement A. Barton, New Rochelle Public Schools; Dudley Mairs, Massapequa Central Schools; and Dr. Roy York, Milne School, State University of New York at Albany.

For this Bureau, Dr. Richard G. Decker, Associate in Secondary Curriculum, planned the organization of the units and guided the preparation of the manuscript.

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## *Suggestions for the Teacher*

**This handbook** presents specific suggestions for the content, methods, and materials that might be employed in the units listed in the *Syllabus in Music, Grades 7-12.* Additional related units are also included.

*Local Adaptations of Content and Approach* The order in which the units are presented in this handbook is not meant to govern the order of presentation in any specific school. Although units on "The Elements of Music," "The Science of Sound," and "The Implements of Music" are placed first and are presented as discrete units of study, it is not intended that all teachers will necessarily follow this sequence.

Many teachers may want to open the year's work with units involving the singing of interesting and stimulating songs or listening to recordings. The units on folk music and music of the theater lend themselves to this approach. Then too, some teachers may want to teach the technical and theoretical aspects as separate, discrete units, but others may want to teach such aspects in what is sometimes called the "functional approach," that is, in connection with the study of musical selections of the other units.

In like manner, instruction in the reading of music, which has not been made the subject of a separate unit, should be given functionally where appropriate within the development of various units. Suggestions have been given in the descriptions of several of the units on occasions where the reading of music may be reinforced or extended.

Acquaintance with technical and theoretical aspects can be strengthened after pupils have become acquainted with the musical selections of any of the units. To assist in this aim, a section has been included within each unit description consisting of guidelines for teaching the elements and instruments related to the type of music studied in the unit.

Local adaptations of the units in regard to selection of units, the sequence, the amount of class time spent on a unit, or the level of the materials or concepts introduced must be made in accordance with the particular conditions within that school system. In some systems, most pupils entering grade 7 or grade 8 may have had adequate coverage of many technical and theoretical aspects of music or of certain forms of music in the elementary school years. In junior high schools which draw pupils from a number of elementary schools, pupils may vary widely in their experience with music. In such a case, the teacher may want, as early as possible, to provide all members of a class with a common background of experience and knowledge as a basis for further experiences and study.

*Organization Within Each Unit* The organization of each unit, as presented in this handbook, is based upon generally acknowledged principles of learning. As far as possible, each unit follows the same pattern of organization, with exceptions made when the general pattern does not seem appropriate to the topic. In a few cases, a series of units is preceded by a general introduction to the topic of the series. Following each unit is a list of suitable recordings and films. The general or basic pattern of the units is made up of the following phases:

- *Orientation*
  - *Setting the Stage*
  - *Introductory Discussion*
- *Development*
  - *Initial Musical Experience*
  - *Discussion and Demonstration*
  - *Application of Skills and Understandings*
- *Related Pupil Activities*
- *Culminating Class Activity (where appropriate)*

The first phase, "Orientation," presents some suggestions meant to arouse interest, provide motivation, and relate the past experience and present knowledge of the pupils to the unit topic.

If pupils are to understand the concepts to be introduced, they must have the experience of listening to or performing the music before any discussion of the concepts. For this reason, the first step in the second phase (development) is an initial musical experience. Discussion, teacher presentation, and demonstration follow the initial musical experience. The third step in the development of the lesson is a return to a musical experience. At this time, while singing, playing, or listening to musical selections, the pupils make an effort to apply what they have learned. This activity provides review and reinforcement of the concepts or skills to be learned.

The final phase (related pupil activities) provides opportunity for individuals or groups who are interested in further exploration of the topic or are especially capable in music to go beyond the minimum requisites of the lesson. The suggestions for supplementary activities given in this section may well be augmented by the teacher or by pupils.

Both the individual and the group activities provide a means by which the unit topic may, in many instances, be related to the work in other courses of study, such as art, English, foreign languages, mathematics, science, and social studies.

*Relating the Content to Pupils' Interests and Capabilities* The *Syllabus in Music* states that "the most important objective of music education is to help pupils sense esthetic values in music and develop a lasting appreciation and enjoyment of good music." To attain this goal, teachers should remember that pupils in grades 7 and 8 are immature, have varying levels of competency both in intellectual and creative areas, and have relatively short attention spans. If they are to be led to enjoy and appreciate music, therefore, the teacher must exercise judgment in selecting topics and materials that are in harmony with the capabilities and interests of the class. To carry on for too long a time the study of a technical aspect of music or to insist on a level of achievement beyond that of which the class is capable is to risk smothering an interest in music or, at least, in the general music class. The teacher should not attempt to teach to seventh and eighth graders all that he himself knows about music. Pupils who develop a keen interest in music will have further opportunity in grades 9 through 12 to pursue this interest by participation in a music ensemble, by opportunities for solo performances, and by taking elective courses in theory or in music appreciation.

Teachers should avoid lecturing about music or presenting musical concepts in any verbal form to a class which has not sung, played, or listened to related musical selections. Verbalization *about* music cannot take the place of experience *with* music. The concept of learning and teaching which provides the pupil with direct experience in the subject matter as a basis for thinking about it is implicit in the descriptions of the unit activities presented here. Class discussion or teacher presentation of subject matter should always be based on prior or concurrent musical experience. The teacher should make frequent use of the piano or other instruments to provide examples of the music or musical elements being discussed. Whenever pupils are capable of providing the demonstrations, the teacher should have them do so. As often as possible during a class session individuals, or the whole class, should be involved in singing or playing.

Successful teachers of general music carefully prepare for each class session, start the class on time, catch and maintain class interest, keep pupils involved in either listening to music, performing it, or discussing it, and keep the pace going throughout the session.

It is the aim of this handbook to assist teachers in applying these proven practices.

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# ELEMENTS OF MUSIC

### GENERAL INTRODUCTION

*Music consists of several elements which bear a direct relationship to the four characteristics of tone: duration, pitch, loudness, and quality. A consideration of these elements will prepare for the development of more comprehensive listening and performing capabilities. Musical selections, however, should be used in each of these units as a basis for discussion, as suggested in the unit descriptions.*

*The following four units of study on rhythm, melody, harmony, and dynamics provide some suggestions for the study of these elements. Many teachers may wish to present these concepts mainly as parts of the study of other topics in this handbook or use certain of these units following the study of units on instrumental music or vocal music.*

## *Rhythm*

### ORIENTATION

***Introductory Discussion*** The class is introduced to the meanings of the terms rhythm, tempo, meter, beats, and syncopation. The term rhythm is inclusive and generally has to do with the other elements.

### DEVELOPMENT

***Initial Musical Experience*** The teacher selects several recordings and brief, familiar songs for class listening and singing. The selections chosen should be suitable for pointing out various tempos, meters, and syncopated passages. (Selections are suggested on pages 5, 6, and 7.)

***Discussion and Demonstration*** Tempo, beats, meter, and syncopation are demonstrated and discussed.

**TEMPO** The teacher sets a metronome in operation at any given rate of speed and asks class members to define what they hear. Some of the probable answers are "clicking," "rhythm," or "beats." The teacher then illustrates several tempos with the metronome. During the discussion the following points should be established:

- The ticking of the metronome constitutes what is called beats.
- Any series of evenly spaced sounds may be regarded as beats.
- Beats may be separated by long or short equal intervals of time.
- The amount of time separating beats determines rate of speed, called "tempo."

**METER** The class is invited to clap with the metronome. Usually pupils will start accenting the claps into groups of two, three, or four. Discussion follows of examples of the common groupings:

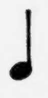
- duple ( $\frac{2}{4}$ meter is an example)
- triple ( $\frac{3}{4}$ meter)
- quadruple ( $\frac{4}{4}$ meter)

The teacher also calls attention to the importance of visual beat perception in music making, because the conductor of instrumental or vocal groups imparts the feeling of the beat to the players visually.

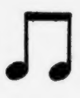
The class observes through conducting activities that the first or "downbeat" is the most emphatic. Discussion brings out various other aspects:

- The downbeat, which may be seen in the conductor's beat pattern, represents the first beat of a measure in music.
- The creation of meters through the use of accents is seen to correspond to the employment of units called *measures* in music writing.
- Each measure contains a certain number of beats, and this number is specified in a figure called a *meter signature* at the beginning of the musical work.

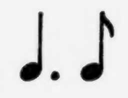
**NOTATION AND COMMON RHYTHM PATTERNS** The following are listed for reference and should be practiced by the class through rhythm drills. The foundations of music reading can be strengthened at this point by frequent illustration of the notation and class analysis and response. The notation may be placed on the board or displayed by means of printed rhythm cards.



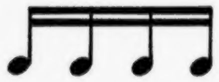
unit of beat



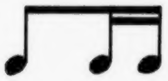
evenly divided beat



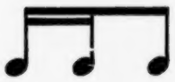
beat-and-a-half note
followed by a half-beat note



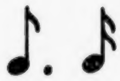
four sounds to a beat



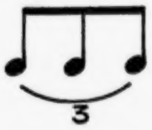
first modification



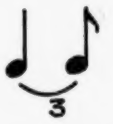
second modification



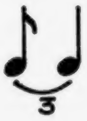
three-quarter beat note followed by one-quarter beat note



true triplet



first modification



second modification

**SYNCOPATION** The pupils, conducted by the teacher, clap hands in triple meter. It is suggested that they count aloud as they clap, stressing the downbeat in the spoken count as follows:

*ONE — two — three (Repeated)*

After this routine, they are told to shift the accent from beat one to beat two in the following manner:

*one — TWO — three (Repeated)*

The class will observe that this shifting of the accent from the place where it is anticipated to where it is unanticipated creates a distinct and almost physical reaction.

A similar effect may be discovered by resting on the downbeat. Thus, the class claps and counts as follows:

*(silence) — two — three (Repeated)*

The teacher explains that these effects are called "syncopation," and class discussion and demonstration should determine that syncopation may be achieved in the following ways:

- shifting an accent from a strong beat to a weak beat
- removing a strong beat by means of a rest
- a combination of the above two procedures

The teacher then places the notation on the chalkboard (or uses printed cards) to give practice in reading the notation. Syncopation in $\frac{4}{4}$ time may also be presented.

The understanding that beats may be subdivided or combined in an infinite number of ways is developed and expanded as follows:

■ Rhythm is the total combination of such addition and subtraction of beats, syncopation, and tempo.

■ The variety of rhythms that may be measured within meters is great, such as the following illustrations of duple meter which are in great contrast:

"The Irish Jig"
"O Sole Mio"
"The Stars and Stripes Forever"

■ Rhythm is best identified with physical motion and sensed through physical activity.

The class listens to or sings selections while observing the uses of tempo, meter, syncopation, and rhythm. The teacher encourages the class to act as "detectives," trying to identify the elements. Practice should be provided in interpreting time signatures, determining the unit of beat, and in reading the notation.

***Selections for Listening*** The examples of listening material that are listed here represent but a small number of suitable illustrations that are contained in the vast body of recorded music.

**TEMPO** the movements of any symphony or concerto (compared)

**METERS**

*duple:*

"March" from *The Nutcracker Suite*, Tchaikovsky
*Tango in D Major*, Albeniz

*triple:*

"Waltz of the Flowers" from *The Nutcracker Suite*, Tchaikovsky
*Unfinished Symphony*, by Schubert

*quadruple:*

"March" from *The Love of Three Oranges*, Prokofiev

**SYNCOPATION**

"Golliwog's Cakewalk" from *The Children's Corner Suite*, Debussy
*Symphony No. 40 in G Minor*, (K.550). "Minuet," Mozart

**RHYTHM**

*strongly marked:*

*Die Meistersinger Overture*, Wagner
*Symphony No. 5 in C Minor*, first movement, Beethoven
*Til Eulenspiegel*, Richard Strauss

*subtle:*

*Clair de Lune,* Debussy
Prelude to the *Afternoon of a Faun,* Debussy
"The Pines of the Janiculum" from *The Pines of Rome,* Respighi

***Selections for Performance*** **The following selections serve as examples that may be played or sung to illustrate the elements of rhythm. Any other songs which contain examples of the various elements may be selected by the teacher.**

SYNCOPATION

"The Erie Canal"
"The Syncopated Clock"

METERS

*duple:*

"Drink to Me Only With Thine Eyes"
"MacNamara's Band"
"O Susannah"
"Yankee Doodle"

*triple:*

"America"
"Beautiful Dreamer"
"Down in the Valley"
"Lady of Spain"
"The Star-Spangled Banner"

*quadruple:*

"America, the Beautiful"
"Go Down, Moses"
"Land of Hope and Glory"
"Old Folks at Home"
"Stouthearted Men"

***Application of Skills and Understandings*** These procedures and others devised by the teacher provide opportunities for pupils to apply their knowledge of the concepts developed in the unit.

■ The instructor conducts the class in a hand-clapping session, varying the beat patterns and tempos. The class observes that, in clapping the various meters and tempos, they come to anticipate the accent on the first beat of each measure or downbeat.

- The teacher, in directing class singing, applies a variety of tempos to illustrate possible variations in interpretation. Pupils are asked to discuss appropriateness of the various tempos.
- Elementary conducting gestures are formulated, experienced, and practiced:

*preparatory beat*
*starting with an anacrusis*
*release*

- Pupil conductors may direct the class in singing songs. Other pupils may be asked to suggest suitable tempos or dynamics.
- Pupils listen to parts of two recordings, one composed in simple rhythms ("America") and another in complicated rhythms ("Pacific 231").

### SUGGESTED RELATED ACTIVITIES

The following are illustrative of the many kinds of additional activities in which the pupils may participate in connection with the unit material:

- Composing of rhythms by individual pupils which they clap for the teacher and class
- Converting the rhythms to notation on the board, followed by class clapping in unison
- Practicing combining rhythms of the same meter, one group clapping a basic rhythm while another claps a more complex rhythm
- Playing of notated rhythms by pupils with various small percussion instruments of different tone qualities (maracas, triangle, claves, and other rhythm instruments)
- Listening to and analyzing rhythmic everyday sounds, such as those made by trains, whistles, machinery, water dripping, footsteps, and others. Pupils might be asked to sound out one of these observed patterns in class by tapping or handclapping, while others attempt to identify the intended imitation.

### SUGGESTED ADDITIONAL RECORDINGS

"Adventures in music." Victor.
"Invitation to music." Folkways. FTT603
"Music for children." Angel. B-3582
"Warren Benson presents percussion." Golden Crest. CR 4016

### SUGGESTED FILMS

"Elements of composition." Indiana University. RS-424
"Invitation to music." International. 2M 570
"Reading music: finding the rhythm." Coronet. (B & W or color)
"Rhythm and percussion." EBF 528
"Rhythmic." International 1 C 370 (color)
"The percussion group." EBF 1486 (color) 1487 (B & W)

# *Melody*

## ORIENTATION

***Introductory Discussion*** The teacher writes the word *melody* on the chalkboard, then asks pupils to tell what the word signifies to them. Related words that might be considered are *tune, air, melodious, tuneful;* also the Greek root *melos,* song.

## DEVELOPMENT

***Initial Musical Experiences*** One or two brief recordings employing solo instruments or voices are played for the class, to illustrate melody.

***Discussion and Demonstration*** The class discusses characteristics of melodies that they have listened to.

The teacher then plays on the piano several tones of different pitches and duration in a random, disorganized way, and asks the class if the tones played constitute music. The answer is "No." If the teacher asks for the reasons for their responses, pupils might say that the tones "don't make sense" or that "they were played without thinking."

The teacher then plays a simple melody on the piano. The class will agree that this succession of tones can be considered music. The teacher brings out the fact that the melody has an organization or a pattern, formed by a succession of tones agreeable to the ear and having a kind of meaning.

*The following steps explore and amplify the concepts of melody:*

■ The teacher, through musical examples and class discussion, establishes the fact that pitch and duration are directly involved in the composition of melodies.

■ The class listens to and discusses the characteristics of a variety of melodic examples, selected from the following suggestions, in order to realize that melody creates emotional reaction in the listener, just as rhythm creates the sensation of physical motion.

■ After several examples have been played and discussed, the teacher leads pupils to observe that several factors bear on the types of emotional responses engendered by melodies, such as the following: rhythm, phrasing, tempo, types of intervals or skips between individual tones of the melodies, and variations in intensity.

The following adjectives describing the melodic examples are informal designations:

**PLAINTIVE**

"Arabian Dance" from *The Nutcracker Suite* by Tchaikovsky
Scheherazade's theme from *Scheherazade Suite* by Rimsky-Korsakov

**SPRIGHTLY**

Mazurka in B-flat, Op. 7, No. 1 by Chopin

**GRAVE**

Second Movement from *Symphony No. 3 in E flat* by Beethoven
Third Movement from *Sonata No. 2 in B flat Minor* by Chopin

**MARTIAL**

Finale from *Symphony No. 5 in E Minor* by Tchaikovsky
*Marche Militaire* by Schubert

**GROTESQUE**

"Polka" from *The Golden Age* by Shostakovich
"In the Hut of Baba Yaga" from *Pictures at an Exhibition* by Mussorgsky

**SOMBRE**

"Ase's Death" from *Peer Gynt Suite No. 1* by Grieg
"The Pines Near the Catacombs" from *The Pines of Rome* by Respighi

**FESTIVE**

*Wedding Day at Troldhaugen* by Grieg
*Fetes from Three Nocturnes* by Debussy

**MELANCHOLY**

*The Swan of Tuonela* by Sibelius
First Movement from *Symphony No. 6 in B Minor* by Tchaikovsky

The teacher and pupils may provide additional melodic examples to fit adjectives provided by the class or may apply adjectives to other familiar musical selections listed on the chalkboard. The following list of songs gives examples of selections that create specific emotional responses in most listeners. The class sings or plays these songs and discusses their personal reactions.

**SADNESS**

"Shenandoah"

**JOY**

"When Johnny Comes Marching Home" or "Come to the Fair"

**LOVE OR AFFECTION**

"Jeanie with the Light Brown Hair"

**PATRIOTISM**

"God Bless America"

**NOSTALGIA**

"Home, Sweet Home" or "Far Away Places"

**RELIGIOUS FEELING OR ASPIRATION**

"You'll Never Walk Alone," "Climb Every Mountain," "Give Me Your Tired, Your Poor"

It is suggested that the class think of other examples of songs which evoke emotions.

***Application of Skills and Understandings*** The class, after close listening to certain specific selections not previously heard, analyzes the organization and patterns of pitch and duration so that they become accustomed to anticipating certain aspects of melodic flow.

■ Pupils are asked to consider why one melody is composed in one style (organization, pitch, and duration) and another in an entirely different style.

■ In developing an awareness of and ability in interpretive performance, the teacher elicits suggestions from the class in regard to the tempo, variations in intensity, and suitable mood applicable to a song to be sung by the class. The performance is followed by discussion of its effectiveness and suggestions for improvement in interpretation. The performance is then repeated, following the suggestions.

■ Pupil conductors take turns in directing the class in singing and playing of melodies while applying their concepts of interpretation.

■ The instructor sings or plays the first part of a given or original melody, and a student is asked to supply a suggested ending for the melody. Many pupils may have the opportunity to respond, thus introducing concepts of melodic creativity.

### SUGGESTED RELATED ACTIVITIES

Pupils may participate in the following activities in connection with the unit material:

- Composing melodies by the vocal process
- Composing melodies by writing in musical notation
- Playing and singing student melodies
- Discussion of the melodies

- Adapting words to the melodies or composing melodies to lyrics
- Writing words and melodies, as an individual or team activity

### SUGGESTED ADDITIONAL RECORDINGS

"Invitation to music." Folkways
"The history of music in sound." Victor

### SUGGESTED FILMS

"Beginning music reading." Syracuse University. 2-3124
"Elements of composition." Indiana University. RS-424

## *Harmony*

### ORIENTATION

***Introductory Discussion*** In order to lead to a comprehension of harmony, the class recalls that in the composition of melodies great varieties of pitches were used. It is also recalled that a melody is a meaningful series of tones. This should prepare for an introduction of the harmonic organization of tones.

### DEVELOPMENT

***Initial Musical Experience*** The class listens to a recording or sings a selection wherein the melody is introduced by an unaccompanied solo voice, after which harmony is added.

***Discussion and Demonstration*** The teacher plays a triad or seventh chord as separate successive tones as the class listens to the organization of the tones. The class is now asked to consider the experiences of hearing these combinations of tones sounded simultaneously. The class concludes that the sound is agreeable or harmonious. Next, the teacher plays random discordant tone clusters on the piano. The class notes that these combinations of random tones do not sound pleasing or agreeable to the ear. When the term *harmony* has been understood, the teacher writes the following on the chalkboard to illustrate the fundamental difference between the use of tones in melody and harmony:

MELODY (meaningful series of tones) C—E—G—G: horizontal organization

HARMONY (meaningful combination of tones): vertical organization

The teacher could also display the notation on the staff for both melodic and harmonic patterns, thus showing visually the horizontal and vertical patterns.

The teacher could, if felt desirable, explain to the class that this effect, which is called harmony, grew out of certain uses of melody. The earliest music was melodic and rhythmic in character, and the use of harmony was unknown. In about the ninth century, European musicians began the practice of combining melodies in a style called *polyphony*, which means many voices. The teacher points out to the pupils that in this type of music the harmony is caused incidentally by the sounding of tones in combinations as the melodies move independently onward.

To experience a simple example of polyphonic music the class sings any round, such as "Row, Row, Row Your Boat."

The pupils learn that after a time it became popular to accompany a single melody with vertical combinations of tones (chords) suggested by the melody. The teacher states that this practice was called *homophony,* and was the beginning of harmony as we know it today. Our ears are more accustomed to hearing homophonic music since the great body of present-day music, particularly popular music, is homophonic. The singer who accompanies himself on the guitar is an example of this. The melody he sings is horizontal, while the chords that he strums in accompaniment are vertical.

The class could be told, incidentally, that one of the great differences between the music of the Western cultures or peoples and the music of the Eastern cultures is the development of harmony in western music. The strangeness of the sound of oriental music lies in its more complex melodic and rhythmic development. This melodic and rhythmic complexity exists in place of any harmonic development. Appropriate songs and records should be used to illustrate this exotic music.

A simple dissonance, such as B flat to C, is played harmonically on the piano. The class is asked to state whether this sound creates a feeling of rest or unrest. When the correct answer "unrest" is given, the teacher states that this is a harmonic effect called *dissonance,* which is a highly relative term. Such sounds, which seem to clash, are the result of the lack of agreement in vibration frequency. Dissonance has been used more and more in modern music by some composers; thus, as our ears become more used to dissonant tones, they may seem less harsh. There are degrees of dissonant effects, varying from very harsh effects to mild effects.

The teacher plays resolutions at the piano, and then invites the class to sing the examples. The pupils learn that music generally proceeds from a dissonance to another harmonic effect called *consonance.* This effect is called *resolution* and creates a feeling of satisfaction in the listener.

The examples given below are meant to serve as illustrations of extremes in dissonance and consonance.

**PREDOMINANTLY CONSONANT HARMONY** (pleasing)
"Adoramus Te" by Palestrina (and most hymn tunes)

**PREDOMINANTLY DISSONANT HARMONY** (discordant)
*Scythian Suite* by Prokofiev
*The Rite of Spring* by Stravinsky

The instructor tells the class that each individual's conception of what is pleasing and what is harsh changes as he is exposed to more and more music. Thus, the pupils learn that it is possible to change one's musical tastes to such a degree that music that sounds strange and unfamiliar at first may become preferred after repeated listening. The teacher points out that this process is precisely what has happened throughout the course of musical history—music that is readily accepted by the public today would have shocked the ears of listeners of the past.

The pupils learn that music which is predominantly consonant tends to be restful, unexciting, or even boring to modern ears, while music that is predominantly dissonant tends to promote restlessness and to be exciting or stimulating. The class observes the advantages of these two properties in certain uses of music. It is seen that music for church services would be advantageously consonant, while "suspense music" for movies or television would be more properly dissonant in its nature. The teacher states that the effect of dissonance is heightened in modern music by sometimes avoiding resolutions of the dissonances.

***Application of Skills and Understandings*** The following are ways in which the basic concepts of harmony may be applied and reinforced and may serve as a basis for part singing:

- When the class sings part songs, the teacher sustains various note combinations and asks the class to identify the intervals as consonant or dissonant.
- After sustaining a dissonant interval, the teacher allows the class to resolve to the consonant interval.
- The class conducts an interval-by-interval analysis of the two parts of any instrumental duet which will give a good illustration of the resolution of dissonances.
- The teacher assigns various notes of a triad to sections of the class, and the chord is developed from the fundamental tone by adding the remaining notes, section by section.

### SUGGESTED RELATED ACTIVITIES

- The members of the class are encouraged to form informal singing groups outside of school for singing informal or popular type songs in simple harmony.

- Groups of pupils in the class prepare songs in simple harmony for performance before other class members. "Barbershop" group participation for capable students would illustrate dissonance and resolution.
- Small instrumental ensembles may produce more complex harmonic forms for illustration of complicated harmonies. It is easier for pupils to play dissonant chords on instruments than to sing them.

### SUGGESTED RECORDINGS

"Harmony." Folkways. FT 3604
"History of music in sound." Victor
"Invitation to music." Folkways. FT 3603
"Music for children." Angel. B-3582

### SUGGESTED FILMS

"Elements of composition." Indiana University. RS 424
"Harmony in music." Coronet

## *Dynamics*

### ORIENTATION

The teacher asks the class to tell why the sound of a machine, such as a lawn mower or a sewing machine, is monotonous. One answer would be that the sound is usually the same—it doesn't get louder and softer. Other monotonous sounds may be mentioned, such as the sound of a waterfall, the patter of rain falling on the roof, or the clicking of typewriters.

The class is asked to imagine how uninteresting listening to music would be if the sounds were to remain on one dynamic level from start to finish. The teacher states that variation in loudness level throughout musical selections is called "dynamics."

### DEVELOPMENT

***Initial Musical Experiences*** The class listens to selections which illustrate wide ranges in dynamics. A discussion follows as to how variations in dynamic levels are indicated to the performers of the music. A pupil or the teacher explains that various signs and symbols are placed throughout the music by the composer, in order to suggest dynamics.

***Discussion*** During a listening session the teacher writes the words "piano" and "forte" on the board, and asks the class to explain their meaning. One of the pupils may answer that "piano" means soft, while "forte" means loud. A discussion follows on the naming of the musical instrument, a "piano." The teacher or pupil explains that the full name of the piano is "pianoforte," and it was so named because, at the time of its origin, it had a wider range of dynamic expression than older keyboard instruments, such as the harpsichord.

The teacher draws on the chalkboard the dynamic symbols for the following and explains the meanings:

*forte*
*fortissimo*
*piano*
*pianissimo*
*accent*
*crescendo*
*decrescendo*
*swell*

***Application of Skills and Understandings*** The following suggested activities reinforce the understanding of dynamics and provide practice in sight reading and interpretation:

- The effects of dynamics upon expressiveness are noted by listening to or performing contrasting types of music, such as lullabies and marching songs.
- Pupils are asked to suggest where changes in dynamics within some selections would be suitable in order to express the mood of the music and of the words. It is to be noted that the mood of some music, such as lullabies, is better expressed with little or no change in dynamics.
- The teacher provides the class with practice in sight-reading of dynamic symbols.
- The teacher, while playing a selection or conducting ensemble singing, deliberately changes dynamic markings of well-known songs, in order that the pupils may observe how important it is that markings be correctly followed and also that performers and conductors be aware of the possibilities of using dynamic changes in interpretation.
- Experiments in dynamics are conducted by the teacher and class in the singing of various songs, trying various dynamic effects.

### SUGGESTED RELATED ACTIVITIES

- A pupil looks up the word *dynamics* in an unabridged dictionary and reports to the class on its origin, its meaning in science, and words using the same root.
- A pupil, using encyclopedias or other reference works, gathers information for a report on the historical development of the piano.
- Pupils who can perform on any instrument demonstrate the dynamic capabilities of their instruments and explain how changes in dynamics are produced on that instrument.

### SUGGESTED RECORDINGS

"Fountains of Rome," Respighi. Victor. FTC-2012
"Invitation to music." Folkways. FT 3603
"Music for children." Angel. B-3582
"Overture 1812," Tchaikovsky, and *Bolero,* Ravel. Victor. LM/LSC-2345

# THE SCIENCE OF SOUND

## INTRODUCTION

*An imaginative presentation of the technical aspects of sound production can catch the interest of pupils of this age level and serve as motivation leading toward intelligent listening to and understanding of music.*

## ORIENTATION

***Introductory Discussion*** The teacher displays to the class a page of printed music and asks the class if the staves and notes printed on the page are "music." The discussion leads to the point that music is composed of sound. The notes are only symbols representing the sound to be produced by the player or singer.

## DEVELOPMENT

***Initial Musical Experience*** The class listens to a short selection which will illustrate a variety of tonal effects and the use of various instruments, such as part of a piano concerto.

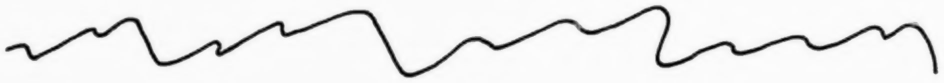
***Discussion and Demonstration*** The teacher explains the components that enter into the production of musical sound: vibration, resonance, frequency, intensity, duration, and timbre.

**VIBRATION** The teacher demonstrates vibration as the source of sound by making back and forth motions for the class with such objects as pencils or rulers. Then he asks the pupils why no sound is created. The correct answer is that the motion is too slow, and a minimum rate of vibration is necessary to create a sound which humans can hear. (Most people cannot hear vibrations fewer than 16 per second.) The teacher then holds a ruler flat on the edge of a desk, with 8 or 9 inches extending beyond the edge. When vibrated by plucking, the ruler will produce a tone.

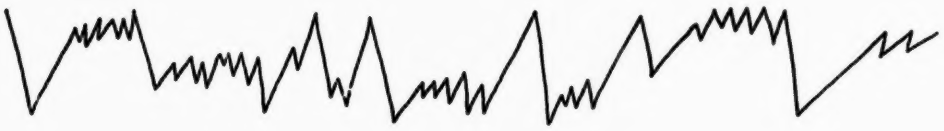
All sounds may be divided into two general classifications—music and noise.

The teacher gives examples of the two classifications and then asks the pupils to classify them. A musical tone can be illustrated by striking a piano key, a tuning fork, or by whistling. A noise can be illustrated by such means as dropping a wastepaper basket or slamming the door.

The class discusses the differences in the sounds. The teacher brings out the point that musical tone is caused by even or regular vibrations, while noise is caused by uneven or irregular vibrations. If the wave patterns could be seen, as with the oscilloscope, a musical tone might look like this drawing, which the teacher places on the chalkboard:



*Noise might look like this:*



Since tones are musical sounds and since noises are unmusical, we are interested primarily in tones and how they are related to the making of music. Certain rhythm instruments, however, are used to produce organized, rhythmic noise patterns which enhance the rhythmic vitality of music.

**RESONANCE** The teacher illustrates the vibrator-resonator principle, upon which the functioning of musical instruments is based, using a tuning fork and actual musical instruments. He strikes the fork and shows the class that some objects are better resonators than others by placing the vibrating fork on various objects in the room, such as desk tops, the soundboard of the piano, and finally on the heads of a few students. Here the observation is made that a human head will resonate, and vibrations will also be transmitted to the bony structure and thence to the ear of the pupil whose head is vibrating. The quality of the human voice results partly from the resonating effect of the head.

**FREQUENCY** The rate of vibration is called frequency. Rate is stated in terms of number of vibrations per second. When it is said that a piano string vibrates at 440, it means that it vibrates 440 times per second. It is commonly accepted that "A" on the staff (used as a tuning note by orchestras) represents the tone produced by 440 vibrations per second, and middle "C" is represented by 261.6. All other tones also have definite vibration rates, when used in a normal manner.

**SYMPATHETIC VIBRATIONS** If the vibration of an object is strong enough, it will cause another object which is nearby to vibrate, if the objects have the same or a closely related frequency. This effect is called "sympathetic" vibration. Persons living near highways or airports sometimes observe household objects vibrating sympathetically as noisy trucks or planes pass by.

A classroom demonstration of sympathetic vibration may be demonstrated with two heavy tuning forks of the same frequency. The teacher has a pupil, who is seated in the back of the room, hold one of the forks close to his ear. Next, the teacher strikes the other fork in the front of the room. When this procedure is done properly, the sympathetic vibration of the pupil-held fork will be audible to the pupil and perhaps to the entire class.

### CHARACTERISTICS OF TONES

Every tone has four characteristics or marks of identity. The class can be led to discover them by the following procedures:

**PITCH** Without mentioning the word pitch, the teacher plays a low tone on the piano followed by a high one. Both tones should be of approximately the same duration and loudness. A pupil is asked whether the tones are the same or different and to describe the difference. The obvious answer is that one tone is "higher" than the other. Pitch may be described as the degree of highness or lowness of a tone. The physical counterpart of pitch is the frequency of vibration.

**LOUDNESS** The teacher plays two tones of the same pitch and duration on the piano, but one tone is louder than the other. Pupils describe the difference, and someone will observe that one tone is louder than the other. The teacher then brings out the fact that the degree of loudness or softness of a tone is called *loudness level.* The physical counterpart of loudness level is the amplitude of vibration. This can be demonstrated by showing that the sound of a vibrating string becomes less intense as the distance covered by the vibrations becomes narrower and narrower after the initial plucking of the string.

**DURATION** Two tones of the same pitch and intensity are played or whistled without suggesting verbally the new characteristic to be discovered. One of the tones is held for a greater length of time than the other. This difference is probably the most easily observed of all. A pupil will observe that one of the tones was held longer than the other. The teacher explains that time value is described by the word *duration,* which is a third characteristic of a tone.

**TIMBRE OR QUALITY** The teacher plays a suitable note on the piano, and then whistles the same tone at approximately the same loudness and duration; or, he may compare a note produced by instruments from different families. It is explained that each tone has the same pitch, loudness, and duration, but there is yet another difference. If class discussion does not name the exact nature of the new difference heard in the two tones, the group is told that the fourth characteristic is quality or timbre. This is least tangible, and although differences of quality may be easily discerned, the class may have difficulty rendering a suitable description of the differences they hear. The physical basis of timbre is the sound wave form resulting in a certain harmonic structure of the fundamental tone and its overtones.

### THE PROCESS OF HEARING

The teacher shows the class a cutaway drawing of the human ear with its three main sections (outer, middle, and inner) and describes the parts and how they function. It is shown how cupping the ear to facilitate hearing is really building an extension on the outer ear. It is mentioned that the ear trumpets of the past were the first hearing aids.

Human hearing is sensitive to frequencies that range from approximately 16 vibrations per second to 20 thousand vibrations per second. Frequencies greater than the top level received by human hearing are referred to as supersonic. The dog has a frequency-reception range that extends up to about 40 thousand vibrations per second. This explains the use of so-called "silent" dog whistles and why dogs hear certain sounds that their owners are unable to hear.

### HARMONIC SERIES

The consideration of the harmonic or overtone series will fascinate the junior high school music class if approached properly. It is most necessary that the teacher make certain that the class realizes the association between the following demonstrations and the music produced by instruments and voices.

***Demonstrating With Stringed Instruments*** A pupil plucks the strings of any stringed instrument, such as the guitar, violin, or cello. The teacher explains that when a string is plucked it vibrates not only as a whole but also in parts. The pupils' attention is called to the fact that they may see a string vibrate along its whole length only, but that it really is vibrating also in halves, thirds, fourths, and fifths. (The teacher could display a diagram found in a science book or a music encyclopedia, or could place a diagram on the chalkboard.) A simple home experiment illustrates the last statement. A rubber band will reveal the phenomenon when it is stretched vertically and plucked in front of a television screen.

The teacher explains that the partial vibrations of the string produce the overtones of the harmonic series which, in addition to the fundamental, gives the instruments distinctive quality.

***Demonstrating With Brass Instruments*** The teacher tells the class that the ancestors of the brass family were straight pipes or curved animal horns and had no valves. It is shown how the vibration of the lips of the player causes the air column to vibrate, producing a tone. As the lips of the player are tightened, the air column is caused to vibrate in ever-smaller fractional parts which in turn causes the pitch to rise. A pupil should be used to make the demonstration, if possible. The teacher should reiterate the vibrator-resonator principle when discussing all instruments.

A grand staff is drawn on the board, and the location of the notes of the harmonic series of C is indicated. The teacher circles the notes that are used in bugle calls (C, G, C, E, G) and plays them on the piano or on a brass instrument. He then points out that the upper overtones of the harmonic series lie closer together on the staff. Pupils are invited to bring their bugles or trumpets and play some of the better-known bugle calls for the class.

***Demonstrating With Woodwinds*** The teacher explains to the class that the placement of holes in woodwind instruments is done in such a way that when certain combinations of holes are opened or closed they can produce the full range of tones needed in the playing of music. These tones are actually produced by varying the length of the vibrating portion of the air column, by opening certain holes, and by causing particular overtones of the various vibrating lengths to sound.

***Effect of Overtones on Timbre*** The relative degree of intensity of certain overtones varies from instrument to instrument or voice to voice, and this variation accounts for differences in tone quality. In some cases, most of the overtones are so weak that they may be considered negligible. The flute is given as an example as it is designed in such a way that overtones are reduced. This accounts for the "pure" tone quality of the flute. Other instruments, such as the French horn, have rich strong overtones which account for their colorful distinctive tone qualities. It is explained that fundamental vibrations which lack overtones may be produced only by tuning forks and electronic devices.

It is noted that in no area of tone production may as much variety be found as in the case of the human voice. This may be attributed to the fact that human vocal chords (vibrators), the throat, the nasal, mouth, and chest cavities, and other resonance chambers occur in infinite combinations of sizes and shapes. These provide for the great varieties of tone colors.

***Demonstrating With the Piano*** The class looks inside the piano and studies the various parts of the action. They observe that the highest pitched strings are shortest, tightest, and thinnest while the lowest pitched strings are longest, loosest, and thickest. There are three factors which regulate the degree of pitch of a vibrating object — length, tension, and thickness. The relative effects of each factor are shown in the following diagram:

| *Length* | *Pitch* |
|---|---|
| Long ________ | Relatively low |
| Short ________ | Relatively high |

| *Tension* | *Pitch* |
|---|---|
| Loose ________ | Relatively low |
| Tight ________ | Relatively high |

| *Thickness* | *Pitch* |
|---|---|
| Thick ________ | Relatively low |
| Thin ________ | Relatively high |

The teacher plays C on the piano two octaves below middle C while depressing the sustaining pedal. The class is told that when they hear this note, which is the fundamental, they can, through attentive listening, hear the overtones. (These are illustrated in various encyclopedias.) The class will usually react with great interest to this statement. Members of the class are invited to practice striking the fundamental key and listening for specific overtones. Pupils are shown how to strike the key which has the pitch of the desired overtone, in order that they may keep that pitch in mind as they listen to the fundamental.

The teacher depresses any one of the overtone keys on the piano, thus allowing its strings to vibrate sympathetically when the fundamental key is struck with force.

***Additional Musical Experiences*** The discussions and demonstrations of the topics in this unit on "The Science of Sound" should be related to musical selections through listening or performances during the study of the topics. The following list suggests some useful recordings among many others:

"Strange to Your Ears," an album produced by Jim Fawcett, presents most of the material of the unit in a manner which will hold the attention of the class. It is both entertaining and educational.

*Daphnis and Chloë Suite No. 1* or *No. 2* by Maurice Ravel, *The Legend of Scheherazade* by Nicholas Rimsky-Korsakov, and "Prelude" to *The Afternoon of a Faun* by Claude Debussy provide good examples of tonal variety. They may be used in conjunction with discussions of tone color.

*The Rite of Spring* and "Petrouchka" by Igor Stravinsky provide good examples of the use of nontonal percussion instruments in direct synchronization with tonal passages to enhance the rhythmic feeling.

A recording of Bach's *Brandenburg Concerto No. 2* provides an example of trumpet parts scored for the upper register where the overtones are sufficient in number for the playing of melodies by the valveless trumpets of the time.

***Performance*** Singing should be experienced in most class periods. During such times, the teacher calls the attention of the class to voice quality and to individual differences in voice quality. The pupils hum a given tone while holding a hand over one ear to become aware of their own particular resonance and voice quality.

Pupil instrumentalists are invited to bring their instruments to class. The instruments are used primarily to illustrate basic principles of sound production. Mutes for brass and string instruments are employed to illustrate different tone quality and intensity.

***Application of Skills and Understandings*** Any of the following may serve to review, reinforce, or extend the concepts covered in the unit.

■ The teacher poses such questions as the following as a basis for thoughtful discussion:

If the vibrations at midpoint of a taut string are ¼ inch in width, what would be the effect on the tone produced if the vibrations were reduced to less than that? (Lowered loudness level)

If a lump of wax were attached to the middle of a taut string, what difference in tone might result when the string is plucked as compared to the tone of the string without the wax? (Lower tone through slower frequency of vibration)

Why can a half dollar be tested to determine whether it might be counterfeit or not by dropping it on a hard surface? (Silver produces a higher ringing tone than base metals like lead, nickel, or zinc.)

Why do fire sirens have rising and falling tones? (Gradual increase and decrease of rate of vibration of the air.)

What might be the difference in the sound of a school orchestra when playing in an empty auditorium or playing when the auditorium is filled by the audience? (Reflection of air vibrations is different, producing changes in echoes and loudness.)

■ Pupils are asked to close their eyes while a brief symphonic recording is played, to imagine what the music suggests to them. At the conclusion of the selection, they discuss the difference between hearing and listening. It is explained that hearing is an aural response which is made consciously or unconsciously, while listening occurs when one gives close attention to what is heard. It is to be noted that human beings seem to be equipped with a keener sense of sight than hearing. Since the eyes tend to distract attention from listening, some people like to close their eyes while listening to music.

■ Orchestral records which have outstanding color contrasts are selected and played for the class. Works by Ravel, Rimsky-Korsakov, and Debussy would be suitable for this purpose. Quality of tone as it applies to instrumental and vocal sounds is discussed.

■ The teacher asks the class to imagine a band which consists of nothing but clarinets or trumpets. It is established that the expressions "tone-quality" and "tone-color" may be used synonymously.

## SUGGESTED RELATED ACTIVITIES

■ A series of water glasses of appropriate sizes is arranged so that they sound a major scale when tapped consecutively. Members of the class tune the glasses by adding or subtracting amounts of water. Class members who are observing offer suggestions that will help in the tuning. Simple melodies are played on the glasses by tapping them with a pencil or rubbing their rims lightly with a wet fingertip. The fingertip style of playing will work only if the fingers and glass rims are completely free of oiliness or dirt.

■ A pupil or a group of pupils makes simple telephones by making a small puncture in the centers of the bottoms of two paper cups, passing each end of a 15- to 20-foot piece of light twine or heavy thread through the punctured bottoms of both cups which are extended so that the line is taut and untouched by objects between the two speakers. Pupils may now pass whispered conversation from one cup to the other. Tones from tuning forks may also be heard. The class is told that the entire mechanism serves as a resonating medium for any vibrating source. Plucking the taut twine at any point vividly illustrates this resonating principle, since both cups will resonate and make a loud "popping" sound.

■ Pupils may demonstrate pitch factors by the use of a rubber band. The ends of a broken rubber band are held between the thumb and forefinger of each hand. As the hands are moved further apart, the rubber band is tightened so that it will respond with an audible pitch when plucked. This means that two regulating factors of tension and length will cause strange things to happen. As the ends are moved apart, the rubber band is being lengthened, and its pitch should therefore become lower, but this is not always the case. As the band increases in length, it also increases in tension which has the effect of raising the pitch. Thus the behavior of the rubber band is seen to be unpredictable. The instructor may confound the pupils by calling their attention to only one of the two factors as he plucks the rubber band. A lively discussion should precede the discovery that not one but two pitch-regulating factors are in force.

■ The influence of the length factor on pitch may be illustrated by a pupil in the following interesting way. An ordinary drinking straw is flattened at one end between the fingertips, and the edges of the flat portion are slit to form a double "reed" similar to an oboe reed. The flattened end will serve as the vibrator. The air column, or resonator, is within the straw. The vibrator-end is placed between the lips and blowing produces a tone. If lengths of about 1 inch are cut from the other end of the straw with scissors, a major scale or ascending melody is produced. The disadvantage of this instrument is obvious as the scale may be played up, but not down!

■ A vivid and humorous illustration of the harmonic series may be given with a string bass or cello. A small table is placed directly in front of the class, and the teacher announces that some surgery is to be performed, with the table serving as an "operating table." Two assistants are chosen, one to hold the patient's head and the other, his feet.

The cello or bass viol (the patient) is placed with its back on the table, and one assistant is asked to steady each end. The teacher explains that the overtones of the harmonic series are about to be produced. First, one of the open strings is played with the bow (G or D on the bass, C or G on the cello). Then the first overtone is produced by touching the string lightly at its midpoint with the left hand, while the bow in the right hand sustains the sound. The class is told that the string is vibrating in halves and, since each half is smaller than the whole, the pitch will be higher. This procedure is continued by touching each fractional part of the string to produce the overtone series, tone by tone. At the completion of the demonstration the "surgical assistants" should be given solemn thanks.

■ Another illustration may be given with the aid of a chain or heavy rope 3 to 6 feet in length. One end of the chain or rope is fastened securely. The teacher holds the other end so that it is horizontal. First the teacher waves his end of the chain or rope up and down, just fast enough to make it vibrate as a whole. Then by doubling, tripling, and quadrupling his waving motion, it can be made to vibrate visibly in halves, thirds, fourths, and so on in smaller and smaller segments.

■ A cigar box monochord is simple to construct and provides a wide variety of teacher-pupil demonstrations and experiments in the production of sound. A long stick rectangular in cross section (about ½ inch thick and 1 to 2 inches wide) is inserted into and through a cigar box from end to end and glued securely. A thin wire is attached to the short protruding end, placed over a violin bridge or hand-carved bridge, and either attached to a violin peg at the other end or threaded over a small pulley and attached to a metal weight. A meter or yardstick placed directly underneath the string from the bridge to the pulley is helpful in conducting demonstrations in intonation, scale construction, and other interesting variants of pitch. A knife or metal bar, such as one used with a Hawaiian guitar, may be pressed directly over selected marks on the meter or yardstick. With a little practice, a pupil may learn to play a melody which is recognized by the class. The string may be plucked or may be bowed with a well-rosined violin or cello bow.

### SUGGESTED ADDITIONAL RECORDINGS

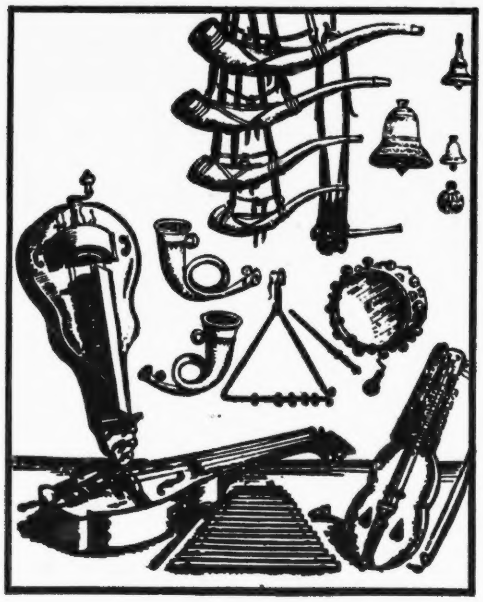
"Instruments of the orchestra." Capitol. HBZ-21002
"Science of sound." Folkways. FX6007

"Music for glass harmonica," Bruno Hoffman. Vox. DL-1110/STDL-501110

### SUGGESTED FILMS

"Fundamentals of acoustics." International. 1 EB 478
"Musical notes." United World
"Science in the orchestra." Contemporary Films
"Sounds of music." Coronet
"Sound waves and their sources." International. 1 EB 477

# MUSICAL INSTRUMENTS



# *Musical Instruments*

## INTRODUCTION

*The content of this unit could be presented in several ways, according to the teacher's preferences, the nature of the pupils in the class, and the sequence of topics planned for the year or term.*

- *The unit could be presented as a whole in a connected series of class sessions (as outlined here).*
- *The musical instruments could be presented as one unit and voices as a separate unit at a different time.*
- *The facts about individual instruments and voices could be introduced as occasion arises in connection with other units dealing with instrumental or vocal music.*
- *Brasses and woodwinds might be introduced in the unit dealing with band music, strings in the unit dealing with orchestra, and percussion with either unit. Facts about voices are included in units dealing with vocal music and opera.*

*In any case, it is not to be expected that all of the possible facts about musical instruments be memorized by all classes or all pupils. Care should be taken not to overburden pupils with facts which are unrelated to their experience, prior knowledge of music, interests, and maturity. Some pupils, or entire classes, who have a superior background of preparation and who have keen interest and capabilities in music, can assimilate the more complicated technical facts about instruments involving such aspects as the physics of tone production and tone quality.*

## ORIENTATION

***Setting the Stage*** Displays of pictures of musical instruments and actual instruments may be arranged in the classroom prior to the unit.

***Introductory Discussion*** The teacher initiates the unit by asking the class to name all the instruments that it can. The point is developed by the class, through the teacher's questioning, that all instruments can be classified according to four main families — string, brass, woodwind, and percussion.

The pupils are asked to give the names of the two major types of musical organizations which are made up of instrumentalists. After the answers "band" and "orchestra" have been presented, the teacher requests that someone describe the differences between the band and orchestra. Tho following major points are developed:

- the band usually contains no string instruments.
- the role of string instruments is taken in the band by woodwind and brass instruments in greater numbers and variety than in the orchestra.

## DEVELOPMENT

*Initial Musical Experiences* A fuller discussion of each family of instruments should be preceded by hearing the tones produced by the instruments in the family. There are several ways of providing this listening experience:

- Recordings are played which briefly illustrate the sound of each instrument.
- The teacher or a capable pupil briefly demonstrates the sounds of various instruments.
- A recording of a musical selection which incorporates a variety of instrumentations is played (example: the music of Rimsky-Korsakov). The teacher guides pupil attention to various instruments as they assume prominence. A replaying can be made as seems necessary. The teacher can direct attention to the instrument by pointing to its picture or by holding up the instrument itself. Filmstrips or motion picture films could also be used.

*Discussion and Demonstration* Following these listening experiences, the teacher can, through classroom discussion or teacher lecture-demonstration, bring out basic facts about each instrument in the family being studied. Their use in orchestras and bands can be compared.

THE BRASS FAMILY The following lists are compiled on the board and in the students' notebooks:

| *Orchestra* | *Band* |
|---|---|
| trumpet | cornet |
| | trumpet |
| French horn | French horn |

| | |
|---|---|
| trombone | trombone |
| | baritone |
| | euphonium |
| tuba | tuba |
| | sousaphone |

After the instruments of the brass family have been listed, the class discusses each instrument.

*Tone production on brass instruments* The teacher shows the class a mouthpiece of a brass instrument. (Because of its size, a trombone mouthpiece is practical for demonstration.) The teacher demonstrates the production of the sound first by buzzing, then by blowing, through a mouthpiece. He explains that the vibration of the player's lips is conducted through the mouthpiece of the instrument, causing the entire air column to resonate, thereby producing the basic tones of the instrument.

The pupils are told that the position and shaping of the player's lips is called the *embouchure* and that great care should be exercised by players of both brass and woodwind instruments in developing a correct embouchure. The teacher demonstrates that, as the player's lips are tightened, so the pitch produced by the instrument rises.

*Valve systems on brass instruments* It is important that the class learn the principles upon which the valves on brass instruments work, since all valve systems work the same way. The teacher can demonstrate the effect of the length of a tube on pitch by playing either a trombone or a sliding whistle, or changing the position of a tuning slide on a bugle.

The teacher then shows the class how a player may increase the overall length of a brass instrument with valves to varying degrees by depressing certain valves or combinations of valves, and thus make possible the playing of all the notes. (A student musician may demonstrate the process.) It is explained that each time a valve or combination of valves is depressed, it has the effect of increasing or decreasing the length of the tube. The students are allowed to examine the instrument in order that they may see the three extensions of extra tubing that protrude from the valves.

For advanced students, the teacher might demonstrate that valve 1 is approximately twice as long as valve 2, while valve 3 is approximately three times as long as valve 2. Simple arithmetic shows, therefore, that the notes which may be played with the combination of valves 1 and 2, may also be played with valve 3 alone. The pupils are told that this makes possible an alternate fingering for certain notes.

The class is encouraged to figure out how many combinations of valves are possible, as follows: no valves, valve 1, valves 1 and 2, valves 1 and 3, valve 2, valves 2 and 3, and valve 3.

As the teacher demonstrates that each valve possibility means a different overall length of the instrument, the class may realize how a complete chromatic series of tones is possible on valve instruments by examining the series of overtones generated by each length.

During the discussion of each instrument, the important points which are listed might be brought out. The amount of detail presented depends on the judgment of the teacher, based on the previous experience of the class. The symbol (A) indicates an item chiefly for advanced pupils.

### *trumpet*

- music written in treble clef
- was once a straight tube with no valves
- dates back to biblical times (the walls of Jericho)
- uses a cup mouthpiece
- (A) the bore is basically cylindrical
- (A) a transposing instrument, now usually built in B-flat in this country

### *cornet*

- music written in treble clef
- comparatively modern — dates from the year 1825
- used mostly in bands — has a flexible mellow tone quality
- uses a cup mouthpiece
- (A) has a bore which is mainly conical
- (A) a transposing instrument, usually built in B-flat

### *French horn*

- music written in treble clef
- has a wide range made possible because of the length of tube (12 to 16 feet)
- descended from the natural horn fashioned from an animal's horn. Early horns, used in hunting, had no valves
- conical cup mouthpiece

- (A) conical bore
- (A) is a transposing instrument and plays in many keys, often in the key of F
- (A) uses rotary instead of piston valves

*trombone*

- written in bass clef
- simplest form of brass instrument — the slide serves the function of the valves on other instruments
- uses a cup mouthpiece
- (A) has a bore which is mainly cylindrical
- (A) is scored as a nontransposing instrument, mostly in the bass clef but sometimes in the tenor and alto clefs (the fundamental tone of the instrument is B-flat)

*baritone (and euphonium)*

- written in bass clef (treble clef in France and for some beginners)
- invented by Sax about 1845 in France
- used mostly in bands for lyric countermelodies — similar to cello in orchestra
- uses a cup mouthpiece
- (A) has a conical bore (euphonium has wider bore)
- (A) is scored as a nontransposing instrument

*tuba*

- written in bass clef
- has the lowest pitch of the brass family
- used in the orchestra — less frequently in bands
- uses a cup mouthpiece
- (A) has a bore which is mainly conical (member of saxhorn family)
- (A) is scored as a nontransposing instrument, but may be manufactured in various keys (C, E-flat, B-flat)

*sousaphone*

- written in bass clef
- used only in bands and designed for marching
- has a large bell, directed horizontally for throwing the sound toward the audience

- uses a cup mouthpiece
- (A) has a bore which is conical
- (A) is scored as a nontransposing instrument; the fundamental tones are usually E-flat or B-flat

The uses of various types of mutes for brass instruments are demonstrated for the class, so that the pupils hear how the actual tone qualities of the instruments are altered by the use of mutes. The term "brass choir" is introduced and the instrumentation explained.

THE WOODWIND FAMILY The class is told that the instruments of the woodwind family will be listed in a different way from those of the brass family, since both the band and the orchestra employ most of the instruments of the woodwind family (the saxophone excepted in the case of most orchestras). This list is compiled as follows on the board and in the pupils' notebooks:

*No reeds*
flute
piccolo

*Single reeds*
clarinets
    soprano (in E-flat)
    soprano (in B-flat)
    soprano (in A)
    alto
    bass

saxophones
    soprano
    alto
    tenor
    baritone
    bass

*Double reeds*
    oboe
    English horn
    bassoon
    contrabassoon

During the discussion of each instrument, the following important points are brought out. The symbol (A) indicates chiefly for advanced pupils or classes:

*flute*

- music written in treble clef
- uses no reeds; the tone is produced when the player blows across an opening near the end of the instrument
- is the only woodwind which is held parallel to the floor while playing (except the piccolo, which is a miniature flute)
- may be played with speed and agility; has an extremely high range
- it is made of metal rather than wood (silver plated, sterling silver, gold, platinum)
- (A) is scored as a nontransposing instrument

*piccolo*

- music written in treble
- all of the main points brought out about the flute also apply to the piccolo
- is actually a small flute (one octave higher)
- has the most penetrating tone in the orchestra
- performs high and technically difficult passages in bands
- (A) is scored as a nontransposing instrument, but sounds one octave higher than the written notes

*clarinet*

- music written in treble clef
- uses a single reed attached to a mouthpiece by a ligature
- in the band, the clarinet approximates the violin in the orchestra
- (A) has various registers with different qualities of tone: chalumeau, throat tones, clarion, altissimo
- (A) professional models are made of granadilla wood
- (A) a transposing instrument, built usually in the key of B-flat

*saxophone*

- music written in treble clef
- derives its name from the inventor, Adolphe Sax
- uses a single reed attached to a mouthpiece by a ligature
- modern composers are exploring the solo possibilities of the instrument

- is used regularly in concert bands, sometimes in symphony orchestras as a unique instrument for tone color or solos; is important in jazz and dance bands
- (A) is a transposing instrument
  - soprano (B-flat and C)
  - alto (E-flat)
  - tenor (B-flat)
  - baritone (E-flat)

*oboe*

- music written in treble clef
- derives from the shawn, one of the most ancient of all instruments — found in Egyptian tombs
- uses a small double reed, usually made by the player
- has a reedy, intense tone quality of oriental flavor
- is used to supply official tuning pitch for musical organizations
- (A) is a nontransposing instrument in both orchestras and bands

***English horn***

- music written in treble clef
- is actually an alto oboe
- uses a double reed slightly larger than that of the oboe which fits into the crook, which is a curved metal tube
- has an egg-shaped bell
- has a broad reedy tone of great expressive possibilities with plaintive and mournful characteristics
- (A) built in the key of F

*bassoon*

- music written mostly in the bass clef — sometimes in the tenor and treble clefs
- provides the harmonic foundation of the woodwind family
- uses a large double reed
- most imperfect of the woodwinds in regard to intonation and fingering, hence very difficult to play
- often referred to as the clown of the orchestra
- (A) is a nontransposing instrument

**THE STRING FAMILY** The class is told that the instruments of the string family will be listed differently from those of the brass and woodwind families because string instruments are not used regularly in bands, hence the string family will be classified as either orchestral or popular. The list is compiled as follows on the board and in the students' notebooks:

| *Orchestral* | *Popular* |
|---|---|
| violin | autoharp |
| viola | banjo |
| cello (violoncello) | guitar |
| string bass (bass viol) | mandolin |
| harp | ukulele |
| piano | zither |

During the discussion of each instrument, the following important points are brought out. The symbol (A) indicates chiefly for advanced pupils or classes:

*violin*

- music written in treble clef
- highest pitched instrument of the string family
- capable of playing difficult passages of great speed
- held beneath the chin while playing
- used very frequently as a solo instrument
- largest instrumental section in the orchestra — 18 first violins, 16 second violins

*viola*

- music written in the alto (or viola) clef
- slightly larger (one-seventh) than the violin and consequently has a lower pitch
- tone is broader than that of the violin — slightly nasal in higher range
- held beneath the chin while playing
- usually plays background or harmony parts
- important in string ensembles and chamber music

*cello (violoncello)*

- music written usually in the bass clef — sometimes in the tenor clef
- capable of playing the bass, tenor, or alto part

- very rich broad tone of lyric quality
- only string instrument which is held between the player's knees
- used occasionally as a solo instrument
- important as the bass member of chamber music ensembles

*string bass (also called bass viol or double bass)*

- music written in the bass clef
- the lowest voice of the string family
- tone is very deep and mellow, with limited agility
- only string instrument played in a standing position
- since it is pitched so low it is used in a percussive manner in dance bands, providing both bass note and beats when plucked
- provides the harmonic foundation of the orchestra — seldom used in chamber music

*General notes on orchestral strings*

- played with a bow *(arco)* or plucked with the fingers *(pizzicato)*
- played with a *vibrato* effect
- may use a mute on the bridge for a softer tone
- the craft of making string instruments reached its zenith in Italy in the 17th and 18th centuries; violins made by these master craftsmen are still in use today and are very rare and valuable. Examples: Stradivari and Guarneri
- (A) all have four strings, which are tuned as follows:
  violin: G, D, A, E
  viola: C, G, D, A
  cello: C, G, D, A (octave lower than the viola)
  string bass: E, A, D, G

*harp*

- music requires both the treble and bass clefs in order to accomodate the harmonic texture of the passages
- the most characteristic harp sounds are *arpeggios* and *glissandos*
- has seven pedals for changing the pitch of the strings (47 in number)
- is plucked exclusively
- used infrequently in symphonic literature — some selections require two harps
- (A) is scored as a nontransposing instrument

*piano*

- music written with both the treble and bass clefs
- may also be considered a percussion instrument since its strings are struck by hammers
- one of several keyboard instruments
- has 88 keys
- made in variety of styles and shapes — grands, uprights, spinets
- (A) is scored in concert pitch

### SUGGESTED RECORDINGS

"Bill Bell and his tuba." Golden Crest. CR 3015

"Bob Lowry and his clarinet." Golden Crest. CR 4009

"Bram Smith and his trumpet." Golden Crest. CR 4012

"Cartridge music." Cage, and "Duo for violinist and pianist," Wolff. Time Records. 8009

"Cello concerto in A minor." Schumann, and "Variations on a rococo theme for cello and orchestra." Tchaikovsky. Deutsche Grammophon. 18 674 . 138 674S

"Cello concerto in D minor," Lalo, and "Concerto for violoncello and orchestra No. 1." Saint-Saëns. Deutsche Grammophon. 18 669 . 138 669

Clarinet and bassoon concertos," Mozart. Westminster. 18287

"Clarinet concerto in A major," "Horn concerto No. 1 in D major," and "Horn concerto No. 3 in E flat major," Mozart. London Records. CM9247 — Stereo LCL 80053

"Clarinet quartet." Hummel, and "Clarinet quintet," Weber. Vox. 960

"Complete harpischord concerti," Veyron-Lacroix. Westminster. 19016 — 17016 Stereo

"Concerto for piano and orchestra in A minor," "Konzertstuck for piano and orchestra in G major," and "Novellette in F major," "Toccata in C major." Schumann. Deutsche Grammophon. 18 597 . 138 077S

"Concerto for two violins and strings in D minor," Bach, and "Concerto grosso in A minor," Vivaldi—Beethoven. Deutsche Grammophon. 18 714 . 138 714S

"Concert percussion for orchestra." Time Records. 8000

"Durations — I, II, III, IV," Feldman, and "Music for violin, cello and piano," Brown. Time Records. 8007

"Die virtuose viola d'amore," Amadeo. 6261

"First choir." Columbia. ML4629

"Flute concerti." Haydn, Stamitz, Telemann. Vox. 810

"Flute concertos of 18th century Paris." Connoisseur Society. CS 362
"Flute quartets," Mozart. Vox. 830
"Flute sonatas," Bach. Westminster. 18351
"Flute sonatas," Bach. Westminster. 18352
"Flutist's guide," Wilkins. Conn Corp.
"Flutist's showcase." Conn Corp.
"Golden age of brass," Voisin. Kapp. KCL-9028
"Growth of instrumental music." Victor. LM-6031
"Harp," Vito. Cook. 1031 MIS
"History of music in sound." Victor. Vol. VI
"Hungarian fantasia for piano and orchestra," and "Hungarian rhapsodies Nos. 4 and 5," Mazeppa. Deutsche Grammophon. 18 692. 138 692S
"Instruments of the orchestra." Capitol. HBZ-21002
"Instruments of the orchestra." Victor. LE 6000
"Instruments of the orchestra." Vanguard. VRS 1017/8
"Kammermusik für Waldhorn und Streicher," Amadeo. 6222
"Mozart wind concertos." Columbia. M2L 284 — M2S 684
"Music for flute and piano." Time Records. 8008
"Music for French horn and orchestra," Stagliano. Kapp. KCL-9053 — KCS-9053
"Music for oboes and orchestra," Shulman. Kapp. KCL-9041 — KCS-9041
"Music for the keyboard." Folkways. FM 3326
"Music for the keyboard." Folkways. FM 3327
"Music for trumpet and orchestra." Voisin. Kapp. KCL-9017 — KCS-9017
"Orchestra and its instruments." Folkways. FT 3602
"Peter and the wolf," Prokofiev. and "The carnival of animals." Capitol. (S) G-7211
"Peter and the wolf," Prokofiev, and "Toy symphony." Haydn. Angel. (S)35638
"Trumpet concerti," Torelli, Purcell, Telemann, Vivaldi. Vox. 860
"Trumpet and horn concerti," Haydn. Vox. 480
"Virtuoso band." Vanguard. VRS-9087
"Virtuoso flute." Vanguard. BG-636
"Virtuoso harp." Vanguard. VRS-1043
"Virtuoso harpsichord." Vanguard. BG-619
"Virtuoso oboe." Vanguard. VRS-1025
"Virtuoso oboe." Vanguard. VRS-1060

"Virtuoso trumpet." Vanguard. BG-617
"Virtuoso trumpet concertos." Vanguard. BGS-5041
"Virtuoso trumpet." Vanguard. BCS-5053
"Young person's guide to the orchestra," Britten, and "Peter and the wolf," Prokofiev. Deutsche Grammophon. 18 746M . 138 748S

### SUGGESTED FILMS

"Brass choir" (2d ed.) International. 1 EB 1491
"Instruments of the band and orchestra: introduction." Coronet. (Color or B & W)
"Instruments of the band and orchestra: the brasses." Coronet. (Color or B & W)
"Instruments of the band and orchestra: the percussions." Coronet. (Color or B & W)
"Instruments of the band and orchestra: the woodwinds." Coronet. (Color or B & W)
"Instruments of the orchestra: the strings." Coronet. (Color or B & W)
"Instruments of the orchestra." International. 2 B 103
"Instruments of the orchestra." Contemporary Films
"Instruments of the symphony orchestra." Jam Handy
"Music in motion." Association Films. (Color) S-974
"Pablo Casals." Mills Picture Corp.
"Percussion group." (2d ed.) International. 1 EB 1487
"Rafael Mendez — "The trumpet." Mills Picture Corp. 3012
"Rediscovered harmonies." Film Images. (B & W)
"Story of a violin." National Film Board of Canada. (Color or B & W) NFBC
"Story of a violin." International. 2 C 279 (Color or B & W)
"String choir." (2d ed.) International. 1 EB 1489
"Woodwind choir." (2d ed.) International. 1 EB 1493

# AMERICAN FOLK MUSIC

## GENERAL INTRODUCTION

*Folk music is an important part of the heritage of a country. The study of folk music enables us to sense the national emotions of a people and to perceive the essential spirit of the country through its songs. The singing of folk songs is an enjoyable activity in groups of family or friends on informal occasions. It is suggested that some of the songs be memorized by the class for this purpose.*

*The area of folk music includes such a vast amount of materials that the study may be undertaken in an almost limitless number of ways. Although folk music of all regions should be viewed as interrelated, this section comprises six categories of folk music presented for convenience as a series of units. In connection with a variety of listening and singing experiences within these units, the teacher and pupils should establish through discussion of the music the following main points:*

- *Traditional folk music is simple and unpretentious and originates from unknown sources (the music is not originally set down in notation); hence the expression "music of the people."*
- *Because this music is made up by unknown, untrained musicians and is not originally notated, it undergoes constant change as it is passed from one to another, resulting in a great variety of notated versions. The words, too, undergo change from generation to generation.*
- *Some composed songs by trained musicians are so folklike in character that they become part of the folk song repertory.*
- *Folk music can be a background to express "nationalism" in music, as shown by some composers who provide their music with a spirit of nationalism by employing folk tunes as themes.*

## *Music of the Cowboy*

### ORIENTATION

***Setting the Stage*** The pupils may make a classroom display of pictures from magazines which are suitable for the unit material; some pupils might contribute articles of cowboy clothing or equipment for display. Short stories of the old West may be suggested for class reading.

***Introductory Discussion*** The class discusses the factors in the daily life of the cowboy that made his songs predominantly lonely and sentimental:

- the vastness of the Western plains
- his lonely life
- his idealization of womanhood
- his simple mode of existence
- his lack of sophistication
- his language characteristics and vocabulary

### DEVELOPMENT

***Initial Musical Experiences*** The class sings or listens to cowboy songs. Of special interest would be a pupil solo, with guitar or banjo accompaniment. Suggested songs:

"Git Along, Little Dogies"
"Goodbye, Old Paint"
"Home on the Range"
"I Ride an Old Paint"
"Little Mohee"
"Night Herding Song"
"Red River Valley"
"Sweet Betsy from Pike"
"The Cowboy's Meditation"
"The Dying Cowboy"
"The Lone Prairie"
"The Old Chisholm Trail"
"The Wandering Cowboy"
"Whoopee Ti-Yi-Yo"

(See also *Singing Cowboy*, edited by Margaret Larkin, Oak Publications.)

There is a great store of recorded folk music of the cowboy which may be used in conjunction with this unit. The teacher should select music that is traditional and not the pseudo-folk music that is so prevalent today.

***Discussion and Demonstration*** The teacher, through discussion and demonstration, brings out some of the points listed in the introduction.

The following guideposts may be used for an analytical discussion of the music. (The use of technical terminology here does not imply that the teacher will use these terms unless the class is already familiar with their meanings.)

ELEMENTS OF MUSIC

*Rhythm:* usually slow to moderate tempo; little syncopation; simple duple and triple meters

*Melody:* uncomplicated melodies that often evoke sentiment and nostalgia

*Harmony:* simple basic chords; homophonic texture; little dissonance

*Dynamics:* simple dynamic variation

*Tone color:* vocal characteristics and accompanying instrumental effects

IMPLEMENTS OF MUSIC

*Instruments:* guitar, accordion, or harmonica are often used as accompanying instruments (piano need not be mentioned, since its widespread use in the classroom is obvious). Violin, Hawaiian guitar, and string bass are often used in "Western" bands.

*Voices:* untrained voices; generally a nasal quality is in evidence; usually employs *mezzo voce* or "half voice"

### *Application of Skills and Understandings*

■ Class or individual singing accompanied by characteristic instruments (guitar, accordion), with intepretation of the mood and meaning.

■ Class listens again to a recording previously played and notes examples of the elements of music brought out in the lesson.

■ Student conductors lead the class in group singing.

■ Class reads and discusses the meaning and mood of the words of a song they are to sing.

■ Student instrumentalists play a song; the class suggests which instruments are most appropriate in tone quality to convey the feeling of the song.

■ Class strives for different musical effects through awareness of a variety of different elements (rhythm, melody, harmony, dynamics). The humor of incongruity may be shown. Example: A cultured voice singing "Red River Valley"; singing "The Old Chisholm Trail" in a minor mode at a slow tempo.

### SUGGESTED RELATED ACTIVITIES

The following are illustrative of the many kinds of activities in which the students may participate in connection with the unit material:

- making a class scrapbook which contains pictures and information about the old West
- composing original "Western-type" songs; committees of students provide sets of words
- making large colorful maps of the Western area of the country showing the better known cattle trails (See Lord and Lord, *Historical Atlas of the United States.*)
- writing various short reports about different aspects of the cowboy's life (his daily fare, where he slept, his occasional sprees in the cattle towns)

### CULMINATING CLASS ACTIVITIES

Staging an assembly program with cowboy costumes and atmosphere of the far West

### SUGGESTED RECORDINGS

"Cowboy songs." Folkways. FA 2022
"Favorite cowboy songs." Victor. LPM 1130
"Folk songs of California and the old West." Bowmar. (four 10-inch records)
"Folk songs of the frontier." Capitol. P-8332
"Folk songs of the new world." Capitol. P-8324
"Frontiers." Folkways. FR 10003
"Songs of the American land." Capitol. (S) P-8522
"Songs of the cowboy." Columbia. CL 1847/CS 9278
"Songs of the west." Columbia. CL 657/CS 8329
"Songs of the west." Folkways. FH 5259

### SUGGESTED FILMSTRIPS (WITH RECORDINGS)

"Songs of the cowboy." SVE. FS681-2
"Songs of the plains." SVE. FS681-4
"Songs of the western frontier." SVE. FS681-10
"Songs of the old southwest." SVE. FS681-12

8

## *Folk Music of the American Negro*

### ORIENTATION

***Setting the Stage*** The pupils may make classroom and bulletin board displays of materials, such as pictures of the era of slavery showing the varied occupations of the slaves and pictures presenting different moods and personalities. Also displayed might be books and magazines providing information about the Negro in America, such as *A Pictorial History of the Negro in America, Before the Mayflower: the Negro in American History, The Negro in American Culture,* and copies of *Ebony* magazine. Recordings could also be used in the display. (See lists of books and recordings following the unit.)

***Introductory Discussion*** The varied life and environment of Negro slaves will provide material for discussion. The following are some points that might be covered:

- Under slavery there was a variety of occupations in a variety of situations. For instance, some slaves were field hands on plantations, some were cargo handlers at wharves and depots, others were house servants with special privileges, some were artisans. Although many lived on plantations, many also lived and worked in the towns.
- There are differences in the folk music arising in different geographical regions, each making certain significant contributions which distinguish the music of Virginia and the upper south, the Creole south, the seaboard lower south, the southwest, the Mississippi region, and the mountain region.
- In common with folk of other lands and other times, especially those oppressed by the ruling classes, the Negro found expression in songs of sorrow, of hope, and of spiritual triumph. However, Negro folk music also includes work songs, love songs, play songs, and dance songs.
- As one element in the mainstream of American folk music, Negro music affected other folk music and was affected by it. One example of this was the adaptation by the Negro of dialect versions of old English or Scottish ballads current since Colonial times among the white settlers from the British Isles. Also, play songs of children and dance songs of adults were common to both white and Negro folk with cross-borrowings by both.

■ Together with other folk music, Negro folk music influenced composed music, not only "popular songs" and dance music but also music composed for the concert hall or the theater by such composers as Aaron Copland, Claude Debussy, Antonin Dvorak, George Gershwin, Roy Harris, and William Grant Still.

### DEVELOPMENT

***Initial Musical Experiences*** The class sings Negro folk songs of the various types as listed below and listens to recordings.

*Lullabies*

"All the Pretty Little Horses"
"Hush, Little Baby"

*Play Songs*

"Juba"
"Loop de Loo"
"Miss Julie Anne Johnson"
"M'sieu Banjo"
"The Fox"

*Spirituals*

"Deep River"
"Ezekiel Saw de Wheel"
"Go Down, Moses"
"He's Got the Whole World in His Hands'"
"Jacob's Ladder"
"Keep in the Middle ob de Road"
"Let Us Break Bread Together"
"Little David, Play on yo' Harp"
"Little Wheel A'Turnin' "
"Nobody Knows de Trouble I've Seen"
"Roll, Jordan, Roll"

*Work Songs*

"John Henry"
"Take This Hammer"
"Tol' My Cap'n"
"Water Boy"

***Discussion and Demonstration*** The following guidepoints may be used for an analytical discussion of the music.

#### ELEMENTS OF MUSIC

*Rhythm:* Highly rhythmical; often a pronounced beat; syncopation widely used, often ingenious and subtle, varying with the performer. Retarded or anticipated beats also used in conjunction with the regular beat.

*Melody:* Widespread use of pentatonic scale. Melody often elaborated and embellished through improvisations by individual performers. Some performers may deliberately "bend" or distort the pitch in a subtle manner.

*Harmony:* Mostly homophonic texture, sometimes monophonic; some dissonance may be used.

IMPLEMENTS OF MUSIC

*Instruments:* In the era of slavery, most instruments were not available for use by the slaves. Banjos and rhythm "bones," often homemade, became prevalent, and the fiddle eventually came into use.

*Voices:* Resources of the voice received particular attention possibly because of the early lack of instruments. Great variety of tonal qualities and shadings, using all registers from chest voice to falsetto. Humming is also used in distinctive fashion, as, for instance, when the final note of a phrase is held. (The final consonant of the word, whatever it might be, becomes an *m* or *n.*)

### *Application of Skills and Understandings*

- Discussion of the words of various songs and their meanings
- Many rhythmic activities with singing of certain songs, such as foot-stomping and hand-clapping, characteristic of folk singing in all regions and in all centuries
- Pupil song leader leads the group in appropriate songs by conducting or by leading vocally
- Pupil performs as "leader" in a responsorial type spiritual, such as "We are Climbin' Jacob's Ladder."

(See *Negro Folk Music, U.S.A.*, by Harold Courlander, pp. 26-27, and *American Negro Songs* by John Warp, p. 220.)

- Class strives for variety of expression and interpretation through the application of the factors learned through the use of the guideposts.
- Class listens to symphonic compositions which incorporate elements of Negro folk music and identifies these elements. Suggestions: The largo movement of *New World Symphony* by Anton Dvorak embodies the Negro spiritual, "Going Home," in its entirety and in the scherzo movement, the rhythms and tone intervals are based on the shout type of Negro dance. Maurice Ravel's *Piano Concerto in G Major* uses effects found in "blues" singing. Debussy wrote *Golliwog's Cakewalk* as a musical interpretation of the cakewalk that he saw performed by Negro minstrels. Other compositions include John Alden Carpenter's *Concertino for Piano and Orchestra,* George Gershwin's *Rhapsody in Blue,* Roy Harris's *Folk Song Symphony,* Darius Milhaud's *The Creation of the World* (African ballet), Maurice Ravel's *Sonato for Violin and Piano,* William Grant Still's *Afro-American Symphony,* and Kurt Weill's *Mahagonny,* a semijazz opera.

## SUGGESTED RELATED ACTIVITIES

The following illustrate the many kinds of activities in which the pupils may participate in connection with the unit materials:

- Compiling a scrapbook which contains pictorial and written materials
- Listening to various types of spirituals and writing reports which give individual impressions of the meanings and moods of the song
- Presenting examples of humor, pathos, and other sentiments expressed in Negro songs
- Reporting on the story of Blind Tom Fletcher, the small son of a house slave who became a famous pianist with the encouragement of his master. (For this and other interesting material, see *One Hundred Years of the Negro in Show Business: The Tom Fletcher Story*, Burdge & Co. Ltd., 26 Beekman St., New York, N.Y. 10038., 1954.)
- Investigating and reporting on the origin and growth of jazz or of well-known composers and performers of jazz
- Making a research report on the relationship of Negro folk music and its performance to African tribal music and its performance

## SOME USEFUL REFERENCES

### Negro Folk Music

Courlander, Harold. *Negro folk music, U.S.A.* New York. Columbia University Press. 1963

Johnson, J.W. *Book of American Negro spirituals.* New York. Viking. 1947

Lomax, Alan. *Folk songs of North America.* New York. Doubleday. 1960

Lomax, J.A. & Alan. *Folk song: U.S.A.* New York. Duell, Sloan & Pearce. 1947

Work, J.W. *American Negro songs and spirituals.* New York. Crown. 1959

### Negro History

Bennett, Lerone, Jr. *Before the Mayflower: a history of the Negro in America.* Chicago. Johnson Pub. Co. 1962

Butcher, M.J. *The Negro in American culture.* New York. Knopf. 1956

Hughes, Langston, & Meltzer, Milton. *A pictorial history of the Negro in America.* New rev. ed. New York. Crown. 1963

Logan, Rayford. *The Negro in the United States.* New York. Van Nostrand. 1957

Mannix, D.P. & Cowley, Malcolm. *Black cargoes: a history of the Atlantic slave trade.* New York. Viking. 1962

Woodson, C.G. & Wesley, C.H. *The Negro in our history.* 10th ed. Washington. Associated Publishers. 1962

## SUGGESTED RECORDINGS

"Brother John Sellers sings shouts and spirituals." Monitor. 335/S-335
"Deep river," Robert Shaw. Victor. LM2247
"DePaur Chorus." Mercury. 50382/90382
"Fisk Jubilee Singers." World Records. 4007
"Howard University Choir." Victor
"Josh White sings spirituals and blues." Elektra. 193/7193
"Mahalia Jackson sings gospel songs." Grand Award Records. 33-326, 390
"Mahalia Jackson sings 'Great Gettin' Up.' " Col. CL-B43:CS-8153
"Marian Anderson sings spirituals." Victor. LM2032
"Negro folk music of Alabama." (Six records.) Folkways. 4417, 4418, 4471, 4472, 4473, 4474
"Negro spirituals." Capitol. (S) P8600
"Odetta at the Gate of Horn." Tradition. 1025/S201
"Odetta sings of many things." Victor. LPM 2923/LSP2923
"Ring games, line games, and play party songs of Alabama." Folkways. FC7004
"Six centuries of song and spirituals," Hayes. Vanguard. VRS-448 and 449
"Spirituals." Westminster. 18080
"Tuskegee Institute Choir sings spirituals." Westminster. 18080
"Voices of the South." Capitol. (S) P-8519

## SUGGESTED FILMS

"Selected Negro spirituals." Syracuse University. 1-405
"Selected Negro work songs." Syracuse University. 1-406

## *Mountain Music*

### ORIENTATION

***Setting the Stage*** The pupils may make a classroom or bulletin board display of pictorial and written material. Short stories about life in the hill and mountain country may be suggested for reading by individuals. A display of homemade instruments may be made, such as washboard, jugs, and others.

***Introductory Discussion*** Some of America's most beautiful, poignant and humorous folk music originates in the hill countries of such States as Kentucky, West Virginia, and Arkansas. The following main points should be covered in discussion:

- The striking similarity of certain types of mountain music and old English folk music (because the original settlers of these areas were mainly English or Scotch-Irish and the remoteness of their settling places has preserved the characteristics of their music).
- The modern square dance as similar to the medieval custom of dancing to the singing of ballads
- The influence of clannishness on the lives of the mountain people (feuds, aloofness, and distrust of outsiders)
- The unusual instruments employed in accompanying mountain music (dulcimer, used from period of settlement, and the autoharp developed from this instrument)
- Mountain dialect

### DEVELOPMENT

***Initial Musical Experiences*** The class sings and listens to mountain music. Of special interest would be a pupil solo, with guitar, dulcimer, autoharp, or violin accompaniment. Homemade instruments could also be used. (See *The Dulcimer Book* by Jean Ritchie, Oak Publications, a manual for playing the dulcimer with illustrative songs and a history of the instrument.)

***A suggested list of well-known mountain songs for class singing:***

"A Paper of Pins"
"Careless Love"
"Cindy"
"Down in the Valley"
"Frog Went-a-Courtin' "
"On Top of Old Smokey"
"Sourwood Mountain"
"The Deaf Woman's Courtship"
"The Gallows Tree"
"Wayfaring Stranger"

Include authentic hillbilly or mountain music. Listening to a selection should be followed by discussion or class singing of the selection.

The following are recorded examples of works which are formal in their composition, but which suggest the essential musical feelings of mountain music through the conscious efforts of their composers.

*Appalachian Spring* (Copland)
*Down in the Valley*, folk opera (Weill)
*Suite of Old American Dances*, scored for band (Bennett)
*Three American Dances* (Goeb)
*The Jumping Frog of Calaveras County*, folk opera (Foss)

***Discussion and Demonstration*** The following guideposts may be used for an analytical discussion of the music.

#### ELEMENTS OF MUSIC

*Rhythm:* Much use of simple duple and triple meters, some syncopation; very rhythmical at times, as in the case of "play-party" songs; great variety of tempos

*Melody:* Variety of moods represented in the melodies

*Harmony:* Very basic; mostly in the homophonic or accompanied style; comparatively little dissonance

*Dynamics:* Subtle variations in dynamics, giving the slower pieces great expressivity

*Tone color:* Vocal characteristics and accompanying instrumental effects

#### IMPLEMENTS OF MUSIC

*Instruments:* Usually accompanied by guitar, dulcimer, autoharp, or violin (often played in country fiddler "hip" position); much use of homemade instruments (e.g., jug, washboard)

*Voices:* Untrained voices; usually a somewhat nasal tone quality; no vibrato, as a rule

### *Application of Skills and Understandings*

- Discussion of the words and their meanings
- Having student instrumentalists play the melodies on various instruments; trying to ascertain which tone quality best fits the mood of the song
- Striving for expressivity through dynamic variation

### SUGGESTED RELATED ACTIVITIES

The following are illustrative of the many kinds of activities in which the students may participate in connection with the unit materials:

- Compiling a class scrapbook which contains pictorial and written materials about life in the mountain country
- Presenting a folk song learned in a foreign language class
- Composing mountain-type songs in class
- Making large, colored maps which show the various hillbilly areas
- Giving individual oral reports about different facets of everyday life in the mountains
- Tracing and seeking different types of emotions throughout the songs (love, hate, sadness)
- Participation in informal square dance to hillbilly music

### ADDITIONAL SUGGESTED RECORDINGS

"Ballads and bluegrass," Forbes. Victor. LPM 2476
"Folk songs of the U.S.A." Bowmar. (Four 10-inch records)
"Hylo Brown," Brown. Capitol. T-168
"Mountain music of Kentucky." Folkways. 2317
"Rose Maddox sings bluegrass," Maddox. Capitol. (S) T-1799
"Roy Acuff and his smokey mountain boys." Capitol. T-1870
"Songs of the coal mines," Travis. Capitol. (S) T-1956
"Train whistle blues." Victor. LPM 1640

### SUGGESTED FILMS AND FILMSTRIPS

"Songs of the mountains." SVE FS681-3
"Tall tales." Brandon
"To hear your banjo play." Brandon

## *River and Sea Music*

### ORIENTATION

***Setting the Stage*** The pupils may make classroom and bulletin board displays of pictorial and written materials which illustrate life on the sea, rivers, and canals especially representing the era of sailing ships and barge transportation. The nautical terms and language that is found in the songs may be introduced visually or in discussion. Models of ships may be made or collected and brought to class.

***Discussion Points*** The following points should be brought out in class discussion:

- the function of the "work" song; how the mood and rhythm of sea chanteys related to the work being done
- the origin of the word "chantey"
- the types of chanteys: "capstan," "short heave," "forecastle," and "halyard." (All of the types of chanteys are work songs except the forecastle chantey.)

### DEVELOPMENT

***Initial Musical Experiences*** The class sings and listens to river and sea music. Of special interest would be a pupil solo with guitar, accordion, or harmonica accompaniment. A suggested list of well-known sea, river, and canal songs for class singing:

"Away for Rio"
"Blow the Man Down"
"Blow, Ye Winds"
"Cape Cod Girls"
"Down the River"
"Haul Away, Joe"
"Haul on the Bowlin' "
"Johnny Boker"
"My Bonnie Lies Over the Ocean"
"Sailing, Sailing"
"Shenandoah"
"The Eddystone Light"
"The Erie Canal"

The teacher may find many examples of recordings of suitable river and sea music for use in conjunction with this unit (see list following the unit). Listening to a selection should be followed by discussion or class singing.

***Discussion and Demonstration*** The following guideposts may be used for an analytical discussion of the music.

### ELEMENTS OF MUSIC

*Rhythm:* extensive use of all meters; comparatively little syncopation, since the downbeat accent is important in the work songs; great variety in tempos

*Melody:* very singable, often rollicking and boisterous except in sentimental ballads; some large leaps to reinforce rhythmic accent with tonic accent (accent through highness of pitch)

*Harmony:* mostly homophonic texture; very basic harmony; little dissonance

*Dynamics:* great expressivity through variation in dynamics; sudden accents, great swooping crescendos

*Tone color:* vocal characteristics and accompanying instrumental effects

### IMPLEMENTS OF MUSIC

*Instruments:* often accompanied by guitar, concertina, accordion, or harmonica

*Voices:* untrained male voices; hearty, chest tones with or without vibrato; most of the songs are responsorial with a soloist or leader.

### *Application of Skills and Understandings*

- Class study of the words of the songs and their meanings
- Pupil conductors lead the class in group singing.
- Pupils perform as soloists in the responsorial songs.
- Class or individual singing accompanied by characteristic instruments (guitar, accordion, and harmonica)
- Class or group performs the working motions that might go with the chanteys, such as hauling, walking around the capstan, and others.

### SUGGESTED RELATED ACTIVITIES

- The class may compose sea and river songs of various types based upon the functions of the many types of chanteys.
- Individual reports may be given which describe the lives and mode of living of the sailors of past eras.
- Large colored maps may be made which trace the routes of important canals and sea lanes.

- Compiling a class scrapbook which contains pictorial and written materials about life on the boats and ships.
- Influence of sea, river, or canal transportation on local history. Projects can be related to work in social studies classes (New York State history and American history).

### SUGGESTED RECORDINGS

"Down to the sea in ships," Burl Ives. Decca. 8245
"Driftwood at sea." Victor. LPM/LSP 2443
"Roll and go." Heirloom.
"Sea chanties." Capitol. (S) P-8462
"Sea chanties." Victor. LM/LSC 2551
"Songs of the sea." Columbia. CL 948
"Songs of Yankee whaling." Heirloom. AHLP 1

### SUGGESTED FILMSTRIPS (WITH RECORDINGS)

"Songs of the Mississippi Valley." SVE FS681-11
"Songs of the sea." SVE FS681-1

## *Patriotic Music*

### ORIENTATION

***Setting the Stage*** The pupils may make a classroom display of pictures from books and magazines which will present background material. War relics may be brought to school and displayed in the room. Stories of the various wars may be suggested for reading. Resource persons from the community may tell of their experiences.

***Introductory Discussion*** The following main points should be brought out in class discussion:

- Most American patriotic music is composed, although some may fit into the folk idiom.
- Most patriotic songs have been connected with certain eras of American history during which wars were fought.
- From World War I to the present time, most patriotic songs fit the popular song category.
- Some of the war songs, especially those of the Civil War, are very sentimental and nostalgic. They are not patriotic in the sense that they inspire "flag-waving."

### DEVELOPMENT

***Initial Musical Experiences*** The well-known American patriotic songs which are listed here are categorized according to war periods in American history. This list may be supplemented by the teacher.

#### REVOLUTIONARY WAR ERA

Words were written mostly to older melodies.

"Chester"
"Hail, Columbia"
"The Girl I Left Behind Me"
"Yankee Doodle"

#### THE ERA OF THE YOUNG NATION

"Columbia, the Gem of the Ocean"
"Hail, Columbia"
"The Star-Spangled Banner"

#### CIVIL WAR ERA

"Battle Hymn of the Republic"
"Just Before the Battle, Mother"
"The Battle Cry of Freedom"
"Tramp! Tramp! Tramp!"

"Keller's American Hymn"
"Tenting on the Old Camp Ground"
"When Johnny Comes Marching Home"

**SPANISH-AMERICAN WAR ERA** "When Johnny Comes Marching Home" originated in Civil War era, but was also popular in this era.

**MODERN ERAS (WORLD WARS I AND II)** As has been previously stated, the patriotic songs of this era were composed "popular" songs. Whether or not these songs will eventually find a permanent place in the folk repertory is questionable. The teacher may present them to the class as an interesting sidelight.

**WORLD WAR I** (most of the popular patriotic songs were written by George M. Cohan.)

"Give My Regards to Broadway"
"How're You Gonna Keep 'em Down on the Farm, After They've Seen Paree?"
"It's a Long Way to Tipperary"
"Keep the Home Fires Burning"
"Over There"
"Pack Up Your Troubles in Your Old Kit Bag"
"Roses of Picardy"
"You're a Grand Old Flag"

**WORLD WAR II**

"Berkeley Square"
"It's Been a Long, Long Time"
"Praise the Lord and Pass the Ammunition"
"Remember Pearl Harbor"
"This is the Army"
"We Did It Before and We Can Do It Again"
"White Cliffs of Dover"
"Wild Blue Yonder"

(Note: The World War II songs have not persevered as well as the Cohan songs of World War I, an interesting comment upon their relative musical appeal and the public attitude toward war.)

**OTHERS**

"America, the Beautiful"
"God Bless America"

There are a great many recordings available of patriotic music. One work which is especially adaptable to this unit is *An American Salute* for band (Morton Gould).

***Discussion and Analysis*** After several songs have been sung by the class, the same general guideposts as given for folk music may be used for discussion of the musical elements. The implements of music would be similar also, except that most songs of World Wars I and II were written for musical shows or reviews and thus were scored for pit orchestra.

*Application of Skills and Understandings* Although opportunities for developing musical expression are limited in this category, the following may serve to augment the values involved.

- The class prepares to sing several of the songs by discussing the situation implied by the title and words and the mood to be expressed. They then sing the songs, interpreting the mood as fully as possible.
- The class compares and contrasts the songs of the Civil War period with those of the modern eras as to the thoughts expressed in the words and the moods.
- The class sings the "Battle Hymn of the Republic," "Tramp! Tramp! Tramp!" or other song that lends itself to marked variations in dynamics or tempi.
- The class memorizes several of their best-liked selections.

## SUGGESTED RELATED ACTIVITIES

The following are illustrative of the many kinds of activities in which the pupils may participate in connection with the unit of material:

- Searching for pictorial and written materials pertinent to the war eras
- Making a bulletin board display employing song titles and related pictures of the different war eras
- Looking up the background of specific songs and the circumstances of their composition
- Bringing to class old sheet music from home

## OTHER POSSIBLE TOPICS

The foregoing units have been suggested as approaches to the understanding of American folk music. Additional units may be prepared either separately or in conjunction with the units presented thus far. Some possible categories for the development of other units are:

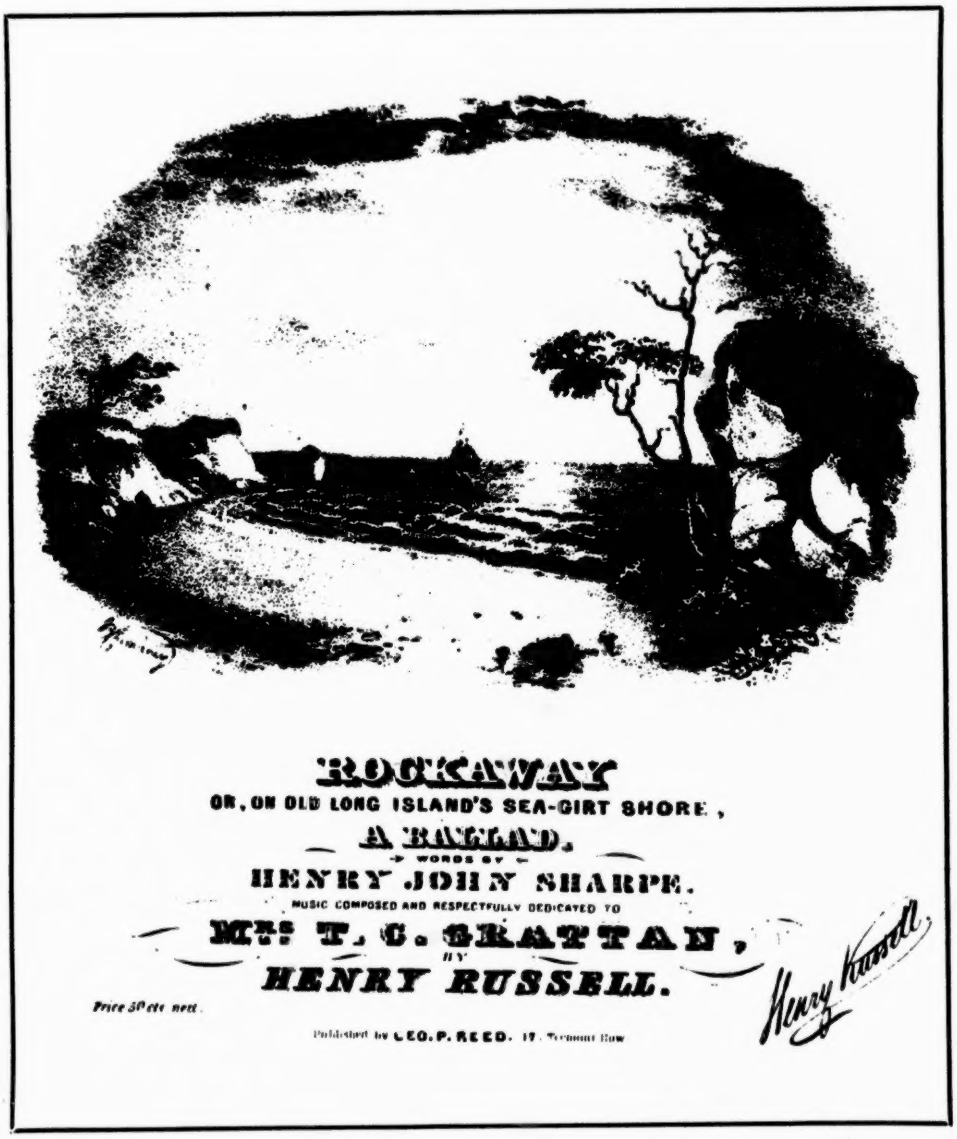
- Music of the lumberjack
- Music of the railroad
- Music of the Indian
- Music of the mining camps
- Music of the westward migration or frontier life

### SUGGESTED RECORDINGS

“American history in ballad and song.” Folkways. FH 5801
“American revolution.” Heirloom. HL 502
“Americana.” Capitol. (S) P-8523
“Armed forces suite,” Bennett. Victor. LM 2445
“Let freedom ring.” Capitol. (S) TAO 1504
“Military band.” Capitol. (S) W-1056
“Songs of the civil war.” Folkways. FH 5717
“The Civil War.” Heirloom. HL 503
“The Revolution.” Columbia. LL 1001/LS 1002
“The Union.” Columbia. DL 244
“This is my country,” Shaw. Victor. LM 2662
“Yankee legend.” Heirloom. HL 500

### SUGGESTED FILMS

“Songs of the American revolution.” SVE FS681-7
“Songs of the Civil War.” SVE FS681-6



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## AIMS

*The aims of this unit are to develop in pupils awareness of the musical heritage of New York State and also of the musical activities readily available to them as consumers or performers of music.*

## ORIENTATION

***Setting the Stage*** The teacher may use any of the following displays, either individually or in combination, to help motivate the interest of the class in this unit and to serve as a reference for discussion.

- A map of New York State with labels to indicate places of musical interest
- A list of cities with pictures or articles of musical groups, institutions, or events associated with them
- Pictures of important musical people of New York State
- Record jackets of recordings by New York State groups, conductors, and composers

***Discussion*** Under the leadership of the teacher, pupils contribute facts that they know about music in New York State. Some examples of the kind of information that might be brought out by questions are the following:

- Theaters, concert halls, and similar places in the community where concerts are given
- Musically historic places visited or known by the pupils
- Location of schools of music
- Names of symphony orchestras, performing opera groups, and other musical organizations

The teacher can bring out in the discussion several generalizations about music in New York State:

- Its long history of music
- Its many important musical organizations
- The State as a place where many composers live and write
- Its leadership in the production of music

- Its leadership in music education
- Its leadership in music publishing and in the manufacture of pianos and other musical instruments.

### DEVELOPMENT

*Initial Musical Experiences* The class becomes familiar with music related to New York State through singing and listening. Selections for class singing which relate to New York State places, people, or events and which are readily available include:

"Buffalo Gals"
"Erie Canal"
"Home, Sweet Home"
"Hudson River Steamboat"
"Oh, You New York Girls"
"Sidewalks of New York"
"The Bluestone Quarries"
"The Bowery"
"We're Going To Pump Out Lake Erie"
"Yankee Doodle"

Acquaintance with the many performing organizations, musical institutions, and places connected with music can be developed in several ways. One approach could be a "musical tour" of the State. The teacher, as a "tour guide," points out on the map the places of interest, presents a few facts about each, and, where possible, arranges for the group of "tourists" to hear or sing musical selections related to each place visited.

For instance, in referring to the city of Rochester as the site of the Eastman School of Music and the Rochester Symphony Orchestra, the teacher could play a recording of a short selection played by the Rochester Symphony, or the Eastman Philharmonia conducted by Howard Hanson, former director of the Eastman School of Music and a notable American composer.

After listening to the recording, the guided tour moves to the next place of interest. Perhaps attention is called to the location of the School of Music at Cornell University. This gives an opportunity of varying the class activity by having them sing the Cornell alma mater, "Far Above Cayuga's Waters." The Ithaca College School of Music can also be mentioned at the same time.

Other places and organizations of interest could be "visited" in a similar manner.

New York City, of course, has a great many musical organizations and institutions. Among the full-sized orchestras that might be mentioned are the New York Philharmonic, the Symphony of the Air, and the American Symphony Orchestra. Two opera companies can be named: the Metropolitan Opera Company and the New York City Center Opera Company. In addition, there are several excellent chamber music ensembles, choral societies, and other miscellaneous ensembles which rehearse regularly and present several concerts throughout the season. Summer musical activities have included outdoor performances of the Philharmonic, the Goldman Band, and several other important musical groups.

Schools of Music in New York City include the Juilliard School of Music, the Manhattan School of Music, the Mannes School of Music, the New York College of Music, and others. At Columbia University and New York University courses of study are offered for music educators and musicologists.

The musical stage provides a variety of musical shows, many of which originate in New York and become internationally known.

Important musical activities in other parts of the State are listed below. In addition to those mentioned, the teacher will add those known locally, such as local amateur or semi-professional orchestras, choral societies, light opera companies, and ballet groups.

### OTHER SYMPHONY ORCHESTRAS

Albany Symphony
Amherst Symphony
Bay Shore Symphony
Buffalo Philharmonic
Great Neck Symphony
Huntington Symphony Society
Little Falls Symphony
Long Island Symphony
Massapequa Symphony
Mid-Hudson Philharmonic (Poughkeepsie)
Rochester Civic Orchestra
Rochester Philharmonic
Syracuse Symphony
Utica Symphony
Westchester Symphony

### OTHER INSTITUTIONS WITH MUSIC EDUCATION PROGRAMS

Adelphi College, Garden City
Alfred College, Alfred
Brooklyn College, New York City
City College, New York City
College of Saint Rose, Albany
Columbia University, New York City
C. W. Post College, Greenvale
Hartwick College, Oneonta
Hofstra College, Hempstead
Houghton College, Houghton
Hunter College, New York City

Ithaca College, Ithaca
Kings College, Briarcliff Manor
Manhattan School of Music, New York City
Manhattanville College of the Sacred Heart, Purchase
Marymount College, Tarrytown
Nazareth College, Rochester
New York College of Music, New York City
New York University, New York City
Nyack Missionary College, Nyack
Queens College, Flushing
Roberts Wesleyan College, North Chili
Rosary Hill College, Buffalo
Sarah Lawrence University, Bronxville
Skidmore College, Saratoga Springs
State University College at Fredonia
State University College at Potsdam
State University of New York at Buffalo
Syracuse University, Syracuse
University of Rochester, Eastman School of Music, Rochester
Wagner College, Staten Island, New York City

### MUSIC CAMPS

Empire State Music Camp, Hurleyville
Minnowbrook Camp, Lake Placid
New York State Music Camp, Hartwick College, Oneonta
Stonegate Music and Arts Camp, Long Lake
Tally-Ho Music Camp, Livonia
Westchester County Recreation Center Music Program, White Plains

### SUMMER MUSIC FESTIVALS OR CONCERT SERIES

Chautauqua
Ellenville
Stony Brook

### SUMMER MUSIC THEATERS

Buffalo
Colonie township (Latham)
Ellenville
Lake George
Saratoga Spa
Westbury

The New York State Council of the Arts provides for tours of the State by well-known musical and ballet groups. The Executive Director is John B. Hightower, 250 W. 57th Street, New York, N. Y. 10019, and Robert E. Armstrong is Special Programs Associate.

*Information about various performing groups can be obtained from:*

Brochures, such as *A Teacher's Guide to Lincoln Center.*

Newspaper clippings. *The New York Times* and *New York Herald Tribune,* as two examples, devote a page or more in the Sunday editions to musical events of the week around the State.

Pictures. To be found in newspapers, general magazines, or magazines in the field of music such as *The School Music News.*

### SUGGESTED RELATED ACTIVITIES

- Reports presented by an individual pupil of a local musical event attended, a New York State music camp experience, or a performing group participated in (such as an area or State music festival)
- Making a list of musical activities current in the immediate community or adjacent areas
- Making a scrapbook of clippings from newspapers and magazines of New York State musical activities at the time of the study of this unit

### CULMINATING ACTIVITIES

As a culminating class activity, it would be desirable if a visit to the classroom could be arranged by a local member of a performing group. This could be a musician who plays a short recital or a person who explains the organization and activities of the group. It is sometimes possible to find organized ensembles in school areas that are available to give assembly programs. (In most areas the local musicians union is willing to assist in arranging for assembly programs.)

There are many areas where attendance at a local musical event can make a rewarding field trip. A trip to an historical place of musical interest is also sometimes possible, for example, Fort Crailo, in Rensselaer, the Revolutionary War fort where "Yankee Doodle" was written.

Arrangements for all of these projects lend themselves quite naturally to group activities, since the responsibility of collecting information, sending invitations, and other duties are best divided among as many members of the class as possible.

### SUGGESTED RECORDINGS

"Fantasia on a theme of youth," Howard Hanson, and "Symphony No. 1," Hanson, Eastman-Rochester Symphony Orchestra. Mercury. 50165/90165

"Immortal Victor Herbert." Victor. LM/LSC 2515

"Ithaca Symphony Winds." Crest Records

"Marching down Broadway with the band of the Coldstream Guards." Victor. LPM/LSP 1944

"Rhapsody in blue and an American in Paris," Gershwin. Columbia. ML5413/MS6091

"Rhapsody in blue and an American in Paris," Gershwin. Victor. LM/LSC2367

"Symphony No. 2 ("Romantic Symphony")," Howard Hanson, and "Lament for Beowulf," Hanson. Eastman-Rochester Symphony Orchestra. Mercury. 50192/90192

### SUGGESTED FILMS

"Mishel Piastro and his orchestra." Indiana University. RS-136

"New York Philharmonic Orchestra." Indiana University. RS-354

# MUSIC OF THE THEATER

# *Musical Shows and Operettas*

## ORIENTATION

***Setting the Stage*** The pupils make a classroom display of musical show programs, clippings from magazines, jackets of books dealing with show business, newspaper advertisements, posters, jackets of show record albums, and similar materials.

Part of a class period may be spent listing the songs and musical shows with which the class is already familiar. Although shows in general are discussed, one musical can be singled out to be studied in detail. It should be one which will facilitate the teaching of show music at its best and one which has had an impact on other productions of this type. One good example is *Oklahoma!* because of its strong influence on modern musicals, the large number of singable songs, the American locale, the importance of Richard Rodgers and Oscar Hammerstein in this century's show music, and the excellence of library and recorded material available.

***Introductory Discussion*** The teacher leads a brief class discussion for the purpose of acquainting all pupils with a concept of the basic characteristics of musical shows. The following points may be used as guidelines for the discussion:

- Many of the selections heard at home over radio, television, or recordings are from musical shows of the past and present. Pupils will recall some of these selections. Some may have seen musical shows on television, at motion picture theaters, or on the professional or amateur stage.
- Musical shows (operettas or musical comedies) present a story. Many of the stories are adapted from former stage plays or novels. Others are original stories.
- Much of the dialog is sung rather than spoken. Solos, duets, quartets, and other ensemble combinations are used.
- Songs are almost always accompanied by a full theater orchestra. Orchestral music also includes music for the dances and usually an overture and various interludes.
- Dancing and group action are also included.
- The stories of musical shows are usually highly romantic and sentimental and contain an abundance of comedy.

## DEVELOPMENT

***Initial Musical Experiences*** Listening to selected songs from representative shows using recordings of original casts whenever possible. Singing and playing of selected songs from outstanding shows of different eras. Suggested songs:

"Climb Every Mountain" from *The Sound of Music*
"Do-Re-Mi" from *The Sound of Music*
"My Hero" from *The Chocolate Soldier*
"I Could Have Danced All Night" from *My Fair Lady*
"Oh, What a Beautiful Mornin' " from *Oklahoma!*
"Smoke Gets in Your Eyes" from *Roberta*
"Some Enchanted Evening" from *South Pacific*
"Stranger in Paradise" from *Kismet*
"There's No Business Like Show Business" from *Annie Get Your Gun*
"When the Foeman Bears His Steel" from *Pirates of Penzance*
"You'll Never Walk Alone" from *Carousel*

There is a great wealth of recorded show music which may be used in conjunction with this unit. The teacher should select music from albums made by the original cast whenever possible. Selections should be made with care as to text, difficulty, and interest.

As suggested above, the teacher could now use one musical show to be studied in detail as a basis for bringing out the aspects of music to be learned.

***Discussion and Analysis*** The following guideposts may be used for an analytical discussion of the music:

### ELEMENTS OF MUSIC

*Rhythm:* usually divided between bright, dance rhythms with much syncopation and quiet, simple rhythm which is often in triple meter

*Melody:* easy to sing; seldom with difficult skips; much repetition

*Harmony:* basic chords of popular music involving many seventh and ninth chords

*Dynamics:* much sameness of dynamic level because of necessity for projecting voice in large theater

*Tone color:* variations accomplished by the character portrayed

*Form:* uniformity of construction, usually simple three-part song form

### IMPLEMENTS OF MUSIC

*Instruments:* A full pit orchestra, including piano and saxophones in addition to a normal complement of instruments

*Voices:* Singers vary their vocal qualities in interpreting the selections in accordance with the mood and dramatic action to which the selection is related. The vocal demands are often suitable for amateur performance and singing by the general public.

### DRAMATIC ASPECTS

*Characters:* wide range including romantic leads (boy and girl), villain, comics, supporting players, singing ensemble ("chorus")

*Dancers:* solo and ensemble (the singing ensemble often participates in dances)

### *Application of Skills and Understandings*

■ Class listens to orchestral excerpts and identifies the mood being represented.

■ Class listens to an orchestral selection from musicals such as *South Pacific* or *The King and I* to identify the various instruments with prominent parts and the orchestral effects.

■ Class listens to a recorded scene and imagines the action and mood of the event.

■ Class sings representative music with appropriate interpretation related to the dramatic action, the mood, and the character roles of the part.

■ The class sings a concert version of a scene. Solo songs may be assigned to capable pupils, while the others sing the ensemble music. Suitable individual interpretation should be encouraged.

■ The teacher reads the words of a solo, and the class suggests a suitable tempo and dynamic level for the music as it is played. For instance the words of "Oh, What a Beautiful Mornin' " could be read, and the class could discuss the meaning and mood of the words, and their effect on the interpretation. The pupils compare their judgments with the actual professional interpretation by listening to a recording.

■ The class listens to several songs which portray different kinds of characterization: a comic, a villain, or a heroine, and identifies aspects of interpretation. The class, either in group or individual singing, endeavors to interpret the music in terms of characterization.

### SUGGESTED RELATED ACTIVITIES

The following activities are examples of projects which lend themselves to this unit material. Individual pupils or groups may do one of the following:

- Discuss or demonstrate techniques they would use to try to portray a role (for those who have aptitude in acting or singing).
- Design a stage setting for the musical show which was studied in detail.
- Show puppets "singing" to recorded music.
- Make a scrapbook of pictures and newspaper clippings about current shows.
- Plan a time chart of show names, composers, and dates, starting with the *Beggars Opera* and continuing to the present time.
- Give a book report on Richard Rodgers (*Some Enchanted Evening* by David Ewen), on Gilbert and Sullivan, or on any others.
- Make a comprehensive list of terms and their meanings which apply to this phase of music. Examples are: pit band, segue, medley, overture, ballad, ensemble, vamp, tacet, musical, operetta, chorus, ensemble.
- Compare criticisms of a new show as given by newspaper or magazine theater critics.
- Present a scene from a musical show.
- Report on contemporary writer-composer teams and their productions.

### SUGGESTED ADDITIONAL UNIT TOPICS

1 The minstrel show and showboats

2 Gilbert and Sullivan operettas

3 Operettas by composers of the turn of the century (Romberg, Herbert, Friml)

4 Popular selections from operettas

5 Development of show business from the *Beggars Opera* to the current shows on Broadway.

### SUGGESTED RECORDINGS

"Brigadoon." Victor. LOC 1001
"Chocolate soldier." Victor. LOP/LSO 6005
"Desert song, The." Victor. LM/LSC 2440
"Finian's rainbow." Victor. LOC/LSO 1057
"King and I, The." Capitol. (S) W-740
"Kismet." Columbia. OL 4850 / OS 2060
"Mikado, The." Capitol. Angel. (S) BL-3573
"Music man, The." Capitol. (S) WAO-990

"My fair lady." Columbia. OL 5090 / OS 2015
"Oklahoma!" Capitol. (S) WAO-595
"Sandor Konya in operetta and songs." Deutsche Grammophon. 19 267. 136 267 Stereo
"Show boat." Columbia. OL 5820/OS 2220
"Song hits from theatreland." London Records. LL 1219 / Stereo LPM 7004
"Sound of music, The." Columbia. KOL 5450 / FOS 2020
"South Pacific." Columbia. OL 4180 / OS 2040
"South Pacific." Victor. LOC/LSO 1032
"Student prince, The." Victor. LM/LSC 2339

## SUGGESTED FILMS

"Naughty Marietta." Indiana University. RS-210

# *Music and the Ballet*

## ORIENTATION

***Setting the Stage*** The pupils may make a classroom exhibit of pictures relating to the unit, library books on the subject, programs, and ballet shoes and costumes.

***Introductory Discussion*** Class discussion, directed by the teacher, will explore what pupils already know about ballet and ballet music. Ninette de Valois, founder and director of the Sadler's Wells Ballet, on being asked which of the elements that make up ballet is of primary importance, replied, "Why, music of course." This concept should be the focus emphasized in class discussion. The following points can be developed:

■ A ballet is a dance presented on a stage before an audience. It is a visual interpretation of music either composed or specially selected for this purpose.

■ A ballet presents a story or incident in pantomime and dance or, together with music, expresses a mood or theme. (Some themes make a comment on some phase of society.)

■ Costumes and scenery enhance the emotional effect of the music and the dancing.

■ The composer of ballet music generally is commissioned by a ballet producer, ballet theater, or an opera company. Such works represent a collaboration between composers and those who design the dance.

■ The music is often identified with characters of people or animals in the story: comic music for clowns, romantic music for young lovers, "flying music" for birds, ponderous music for big animals or giants, happy dancing music for joyful people, scary music for witches and ogres, or fast exciting music for people fighting or running.

## DEVELOPMENT

***Initial Musical Experiences*** Because of the nature of ballet music, singing will be confined largely to songs of various dance types. Few songs exist which can be classified strictly as ballet songs and which can be sung by a general music class. Instead, the songs will have to be chosen as examples of dance rhythms. A pupil or the teacher could play a piano arrangement of selections from some well-known ballets.

A wealth of recorded ballet music exists. Examples of varying types should be selected. Suggested selections:

*Carmen,* ballet music
*Swan Lake*
"*Tarantella*" from *Amahl and the Night Visitors*
*The Nutcracker Suite*
*West Side Story,* ballet music

*Discussion and Analysis* The following guideposts may be used for an analytical discussion of the music.

### ELEMENTS OF MUSIC

*Rhythm:* definite rhythm necessary for the dance; extreme variation is found in patterns of rhythm

*Melody:* graceful, flowing melody lines predominate suggesting long, graceful bodily motions

*Harmony:* varied; sets atmosphere of story being told in motion

*Dynamics:* wide variation used as an aural underlining of action on stage

*Tone color:* emotional, moving, descriptive

### IMPLEMENTS OF MUSIC

*Instruments:* usually full orchestra with frequent use of melody line instrument to establish musical line of bodily motion

*Application of Skills and Understandings* The following activities give opportunity for review and reinforcement of pupil understanding of the topic:

- Demonstration by a pupil or guest of basic ballet steps
- Demonstration of ballet solo
- Class watches film on basic ballet steps (Encyclopaedia Britannica Films. No. 474, "Steps of the Ballet")
- Class listens to music typical of ballet as an independent art form, as part of an opera, and as part of a Broadway show
- Class observes ballet appearing on television, often briefly as part of a musical program, sometimes part of a commercial sequence

## SUGGESTED RELATED ACTIVITIES

The following activities are examples of the projects which lend themselves to this unit material:

- Displaying to the class diagrams of the standard ballet steps traced from a book on ballet or from an encyclopedia and giving a short explanation of each
- Making a scrapbook of pictures of famous ballet dancers and a short résumé of the career of each dancer pictured
- Demonstrating the various ballet steps and a short dance as one of the routines from *The Nutcracker Suite*
- Writing a brief biography of one of the outstanding dancers who contributed to the history of ballet
- Reporting on the outstanding ballet companies in the world, their locations, their sponsorship, their type of dance, and their contribution to the advancement of ballet
- Reporting on the history of ballet music listing representative ballets. This listing should be accompanied by the date, the name of the period represented, and the countries contributing to the period. Any star of the ballet world who gained fame through a particular number listed might be named.

### SUGGESTED RECORDINGS

"Billy the kid, ballet suite," "Billy the kid, waltz," and "Rodeo," Copland. Victor. LM/LSC 2195

"Coppélia, ballet suite," Délibes, and "Les sylphides," Chopin. Deutsche Grammophon. 19 257 . 136 257 Stereo

"Faust," Gounod. (Ballet Music) Angel. (S) 35607

"Gaité Parisienne," Offenbach, and "William Tell," Rossini and "Opera ballet music." Deutsche Grammophon. 19 111 . 136 211 Stereo

"Opera ballets." Vox. 9550

"Romeo and Juliet," and "Nutcracker suite," Tchaikovsky. Angel. (S) 35680

"Royal ballet gala performance." Victor. LD/LDS 6065

"Sleeping beauty," Tchaikovsky. Angel. (S) B-3579

"Swan lake" and "Sleeping beauty," Tchaikovsky. Angel. (S) 35740

### SUGGESTED FILMS

"Afternoon of a faun." Brandon Films. 1952

"Russian ballet and folk dances." Indiana University. RS-86

"Steps of the ballet." Indiana University. RS-166

"Tchaikovsky's Swan Lake." Indiana University. RS-84

"Three songs by Susan Reed." Brandon Films. 1954

# MUSIC FOR INSTRUMENTAL GROUPS

## GENERAL INTRODUCTION

*The primary aim of this unit is to foster the love and appreciation of instrumental music through listening and performance. The majority of pupils, who will make up the audiences of tomorrow, should be introduced to the various forms of concert music. For those who will be performers, a more intelligent and enjoyable experience will result when students understand the forms of the music they are playing.*

*Included in this unit are marches, symphonic poems, overtures, suites, concertos, and symphonies. Chamber music includes string quartets, woodwind quintets, brass ensembles, and percussion ensembles. Concentration is on the pieces of music as representative of the form being studied. Enrichment would include the life and times of the composers, more detailed study of the instruments involved, and further examples of the form in various periods of musical history. Class time available and pupil interest are determining factors in the scope of the unit.*

## ORIENTATION

***Setting the Stage*** The teacher might prepare a bulletin board of unlabeled pictures of a symphony orchestra, a marching band, a string quartet, a concert band, a woodwind quintet, a percussion ensemble, a brass choir, and a piano with orchestra. The teacher places cards around the room relating to the pictures. These may be merely the names of each group pictured, as String Quartet or Concert Band, or such questions as the following:

- What instruments are included in a woodwind quintet?
- What families of instruments are used in bands?
- Which orchestral stringed instrument is omitted in a string quartet?

Also on display might be record jackets with titles which include the words symphony, march, overture, symphonic poem, suite, concerto, or string quartet.

***Introductory Discussion*** The teacher leads a discussion to ascertain how much pupils know about these groups and the various kinds of compositions. Pupils suggest titles of compositions that they are familiar with. Several pupils list these on the board, each writing a different category, as the class contributes names. These lists may be copied for future reference.

## DEVELOPMENT

***Initial Musical Experiences*** The teacher plays a small portion of each of the following selections or similar selections, encouraging pupils to listen for general timbre or tone color, and asks pupils to identify the type of ensemble playing by pointing out one of the pictures displayed on the bulletin board.

*Stars and Stripes Forever* Sousa (marching band)
*Academic Overture* Brahms (orchestra)
*La Spiritata (Canzona)* Gabrieli (brass choir)
*Quintet for Wind Instruments* Hindemith (woodwind quintet)
*Toccata for Percussion* Chávez (percussion ensemble)
*Presto Movement, Quartet in F Major* Haydn (string quartet)
*Concerto in A Minor,* Opus 54 Schumann (piano concerto)

***Discussion and Demonstration*** To discover how a composer may use a musical idea with variety, the teacher plays a melody on the piano, such as c-d-e-c and asks pupils to listen to tell how the idea changes. The following changes might be made:

*fast to slow*
*loud to soft*
*legato to staccato*
*major to minor*
*different meters (double, triple, syncopated)*
*variety of keys and sequence*
*simple harmony (consonant, dissonant)*

To show balance and contrast, the teacher uses several simple folk songs (e.g., "Ach, du lieber Augustin") and has the class listen for repeated and contrasting phrases (AABA).

To illustrate choice of the most appropriate instruments or ensemble group to express an idea, the teacher plays some martial music on the piano and asks if it is better suited for marching band or string quartet. The teacher plays or sings a smooth-flowing melody and asks whether it is best suited for flute or xylophone.

## MUSIC FOR LARGE ENSEMBLES

### THE MARCH

The teacher plays short excerpts from marches contrasting in style and meter. The class listens for the beat and discusses such aspects as tempo, mood, and purposes. They find that march music has groups of 2 or 4 beats corresponding to the steps used in marching. (It is customary for marchers to step with the left foot on the accented beats, either primary or secondary.) Actual meter signatures are found to be:

2 4 6 C 2
4 4 8 2

*Examples:*

Military *The Stars and Stripes Forever* Sousa $\genfrac{}{}{0pt}{}{2}{2}$

Football *Washington and Lee Swing* $\genfrac{}{}{0pt}{}{2}{2}$

Ceremonial *Pomp and Circumstance* (No. 1 or No. 4) Elgar $\genfrac{}{}{0pt}{}{4}{4}$

Funeral *Eroica* (Adagio) Beethoven (very slow) $\genfrac{}{}{0pt}{}{2}{4}$

Wedding *Lohengrin* Wagner $\genfrac{}{}{0pt}{}{2}{4}$

Toy March from *The Nutcracker Suite* Tchaikovsky $\genfrac{}{}{0pt}{}{4}{4}$

The class learns:

- that a march has two themes, the important one being repeated
- that cadence or tempo varies with the type of march from M.M. 66 for funeral march to M.M. 120 for military marches, and faster for quick steps
- that in the 19th century marches began to be composed for the concert stage, often as parts of operas, suites, and other concert music

### THE TONE POEM OR SYMPHONIC POEM

Before introducing the topic, the teacher should be prepared to use suitable pictures, displays of record albums, and other materials for enrichment.

The teacher introduces the topic by playing a recording of "Fountain of Valle Giulia at Dawn" from *Fountains of Rome* by Respighi. The pupils are asked to tell what the music suggests to them as to mood, the scene, the time of day, or the action.

After a number of suggestions have been offered, the teacher reads to the class the brief description prefacing the notes in the folder accompanying the recording.

The teacher plays the themes identifying such aspects as the fountain, the pastoral landscape with its flocks and herds, and the dawn. The pupils then listen once more to the recording. The teacher then introduces the expression "tone poem" or "symphonic poem," comparing the music to a poem in words. The class could listen to recordings of one or more of the following symphonic poems if interest and class time warrant it:

*A Night on Bald Mountain,* Mussorgsky
*Danse Macabre,* Saint-Saëns
*La Mer* or *The Afternoon of a Faun,* Debussy
*Les Preludes,* Liszt
*The Sorcerer's Apprentice,* Dukas

### THE OVERTURE

Pupils use a dictionary or encylopedia to find the meaning of the word "overture" and discuss its meaning and early use. Points to be brought out:

- An overture is incidental music played by the orchestra as an opening to the production. It may introduce a musical comedy, ballet, play, or opera.
- Very early overtures were ways to prepare the audience by drawing their attention to the beginning of the performance.

The teacher plays a recording of an overture to a familiar musical comedy or an opera, if one has already been studied. The pupils listen closely to recognize the themes. The class learns "The Fox" or "Fatherland" or "Gaudeamus Igitur" as songs. Then they may listen to Brahms' *Academic Overture* as an example of a concert overture. (One could use Tchaikovsky's "*1812 Overture*" and have the class sing "The Marseillaise" and the Russian national anthem.)

*The following concepts may be discussed following the listening to the overtures:*

- The first use of orchestral overtures in France and Italy had no connection with the play or opera which was to follow.
- Mozart first introduced the idea of the use in the overture of themes from the opera to follow.
- Some overtures have survived the opera or ballet for which they were written and remain as concert overtures, such as the overture to "William Tell."
- Some overtures have been written for concert purposes only.
- Overtures have been transcribed from orchestral music to band arrangements. Many are now being written directly for band.

### THE SUITE

The teacher leads discussion in the use of the word *suite* meaning a set of related items as in a suite of rooms, a suite of furniture, and a musical suite. Reports and comparison of names of movements of various musical suites should bring out the following:

- A suite is an instrumental composition of separate sections with a unifying idea.
- Early suites were of French origin, made up of dances including allemande, courante, sarabande, and gigue.
- Later, suites included other dances in any number, alternating between fast and slow, using the same or related keys.
- Suites were used as incidental music for plays or ballets.
- As with overtures, many suites survived as concert selections.
- Suites are written for band, orchestra, string quartets, and other ensembles.

For comparing an early suite with a later one, the pupils listen to recordings of *Suite for Strings* by Corelli and *Pictures at an Exhibition* by Mussorgsky, or other appropriate selections.

From the Corelli suite, the pupils may listen to and conduct beats of the *Sarabande* to discover its slow stately pulses, and contrast this with the meter of a waltz or a minuet. The meaning and background of the dance may be introduced. For the "Gigue," the pupils may beat time and discover its rollicking two beats, and then contrast this with the two beats as found in marches. The pupils also learn the meaning and background of this dance form. It could be noted that the jig was derived from this form.

The teacher plays two or four contrasting sections of *Pictures at an Exhibition*, such as "Tuileries" and "Bydlo," or "Ballet of Chickens in their Shells" and "Samuel Goldberg and Schmuyle."

### SYMPHONY

Pupils listen to a recording of the first movement of a symphony. The interest and background of the class should determine the selection. For an initial experience, the selection should be one to catch the interest and maintain enthusiasm through its rhythmic, melodic, and instrumental appeal. When selecting symphonic recordings the teacher should be aware of the cultural value of the specific work for the class.

The teacher places on the board the themes of the exposition from a work such as Beethoven's *Fifth Symphony,* designating them as Theme A, Theme B, etc. One of the pupils or the teacher plays the themes on the piano. After hearing and possibly humming the themes in order to memorize them, the pupils listen again to the recording of the first movement.

The teacher has prepared a large display card for this movement and a similar card for each of the other movements of the symphony. The cards are headed with the number of the movement and the designation of the musical form as shown by the first line of the accompanying illustration. Subheadings indicate the three major divisions of the movement: exposition, development, and recapitulation.

**FIRST MOVEMENT, SONATA-ALLEGRO FORM**

| EXPOSITION | DEVELOPMENT | RECAPITULATION |
|---|---|---|
| Theme A Theme B<br>Theme C | ABC Themes | A B C Coda |
| tonic dominant or minor | many ways | tonic |
| (Two keys) | (Many keys) | (One key) |

As the themes are heard by the class while listening to the recording, the teacher places under the proper division smaller cards on which have been lettered "Theme A," "Theme B," etc.

Through this device, pupils can visualize the organization of the symphony and are better able, in their listening to a symphony, to grasp its form and better appreciate the composer's intent.

Through additional listening and guided discussion, the class discovers that:

- a symphony usually has four movements.
- the first movement is usually quick and in sonata-allegro form.
- the second movement is usually slower.
- the third movement is usually a minuet, scherzo, or dance-type rhythm.
- the fourth movement is usually allegro or grandiose in style.

The class members add names to the various cards used for the four movements.

### CONCERTO

The teacher plays a recording of the first movement of Schumann's *Concerto in A Minor for Piano and Orchestra,* Opus 54, and then asks pupils to tell in what way it sounds different to them from the music played by orchestras in other units. Some pupils will be able to discover the prominence given to the piano. The pupils learn a few short musical ideas, such as the opening themes stated in the first few measures which the teacher may repeat several times. When the recording is played in its entirety, they listen for the themes and their development and for the interplay of orchestra and piano. The term *cadenza* is introduced. The pupils are asked to listen for it and to note that it contains these same two motifs.

(For further application, the teacher could play an excerpt from the *Concerto in E minor* for violin and orchestra by Mendelssohn.)

The pupils make note of the marking of each movement of the Schumann *(Allegro affetuoso, Andantino grazioso,* and *Allegro molto vivace)* and of the Mendelssohn *(Allegro molto appassionate, Andante, Allegretto)* and find that the three movements have the same tempo sequence. (Fast, slow, fast.)

From teacher-led discussion the class learns the following:

■ A concerto is a composition for solo instrument and symphony orchestra.

■ It has three movements, Mozart having developed it into the pattern of fast, slow, fast.

■ A cadenza may occur in any movement and originally was freely improvised by the performer, but now is written by the composer or in some instances by the soloist.

■ The early concertos were not for a solo performer but for a group of instruments with an orchestra. This form of concerto is called concerto grosso.

The teacher puts the names of the movements of *Brandenburg Concerto No. 2* by Bach on the board. The class notes that they have the same general tempos as the concerto: fast, slow, fast *(Allegro, Andante, Allegro assai)*. The teacher plays the opening part and asks the students to name the four instruments which are soloists with the orchestra. The group of soloists is called *concertino* and the full body of the orchestra, the *ripieno*. The third movement may be used to introduce the concept of *fugue*.

### CHAMBER MUSIC

The following ensembles should be discussed: string quartet, woodwind quintet, brass choir, and percussion ensemble.

The teacher shows pictures of such ensembles and leads a discussion of the difference of music for these groups from that of band or orchestra music. Points to be brought out might include:

- Size of group
- Smaller dynamic range
- One instrument on a part
- Less spread of chord, with finer texture
- One family of instruments
- Less difference of tonal color
- Greater individual responsibility for coordination
- Not directed by a conductor

### WOODWIND QUINTET

The teacher divides the class into five groups and plays the first movement of *Quintet for Wind Instruments* by Hindemith. Each group listens for one specific instrument. As the class listens to the first movement, pupils raise their hands as the instrument assigned to them has prominence of melody. In a second hearing, the students listen for their instrument's part when it is used in the background. At this time, if scores are available, the class could follow the parts both to see and hear the recurrence of the theme.

### STRING QUARTET

Students compare the voicing of a string quartet by Haydn, such as his *Quartet in F Major*, Opus 3 No. 5, with a vocal quartet, noting that the low voice is the cello, not a bass viol. The instruments are then named. In referring to several quartet recordings or by reading the scores, pupils find that there are four movements, as in a symphony.

The class may listen for:

- Sonata form in the first movement (themes 1 and 2, with the development of theme 1 only)
- The muted solo violin with plucked accompaniment (*pizzicato*, as in the second movement of the Haydn quartet)
- Meter and the contrasting tempos within the third movement
- A *rondo* or similar section in the fourth movement

Haydn's decisive influence in the history of instrumental forms, particularly the symphony and the string quartet, should be presented by the teacher or brought out by pupil reports on the topic.

### BRASS CHOIR

The class listens to a recording of Number 2 or Number 4 of the *Canzonas for Single Brass Choir* from the *Seven Canzonas* by Giovanni Gabrieli, 16th century composer. The class attempts to identify the various instruments. As the pupils name the correct instruments, the teacher writes them on the board under the headings high, middle, and low voicings. In Number 4 the class listens for syncopation and notes the title "La Spiritata."

Reports or discussion should bring out the following:

- Gabrieli was the first to assign a vocal part to an instrument and is called "the father of orchestration."
- He was the first composer to indicate in a composition the dynamic markings.

In the canzona for double brass choir called *Sonata Piano e Forte* the class listens for two choirs of instruments, one *forte* and one *piano*, with violins used as first instruments in the soft group.

### PERCUSSION ENSEMBLE

If possible, a complete battery of percussion instruments is displayed to the class. If not, lists are made at the board under two headings; instruments with definite pitch and instruments with indefinite pitch. Since some instruments have definite pitch, students learn that it is possible to have melody and harmony as well as rhythm with percussion instruments alone. As an example of a march played only by percussion instruments, the class listens to the third movement (*Allegro un poco marziale*) of *Toccata* by Carlos Chávez written for the entire ensemble, to identify

- The sound of individual instruments in the ensemble
- The elements of melody and harmony
- The use and development of thematic ideas

The class can also listen for the percussion used in solo parts in Milhaud's *Concerto for Percussion and Small Orchestra.*

***Application of Skills and Understandings*** The teacher plays recordings of selections performed by various types of musical organizations which have been studied throughout the unit. The pupils then apply information and concepts learned in the unit in some of the following ways:

- Identifying the type of organization
- Identifying instruments which play extended sections and important solo passages
- Noting the appropriateness of the instrumental arrangement to the character of the music played
- Identifying the form of the composition

### SUGGESTED RELATED ACTIVITIES

- Making displays of collected programs featuring forms of compositions studied
- Collecting critical reviews of performances of instrumental ensembles in newspapers or magazines
- Reading and giving reports of biographies of composers studied
- Making and displaying charts entitled, March, Overture, and other forms and adding titles and composers as they are studied in class
- Collecting programs of local area, television, or radio performances
- Drawing charts of instrumentation of the orchestra in the time of Bach, of Schumann, and of Mendelssohn
- Projecting a page from a conductor's score for orchestra and for band and explaining the difference to the class
- Making a display of the seating arrangement of symphony orchestra by using such materials as flannel board or magnetic board, with different colors to indicate each choir
- Making a chart of marching band rank and file using local high school band as guide, if complete, or referring to books describing such organizations
- Performing a dance movement of a ballet
- Making a time chart with dates of various numbers studied and parallel historical events
- Drawing a world map, with labels pinned or pasted to the country related to selections studied in the unit

### ADDITIONAL SUGGESTED RECORDINGS

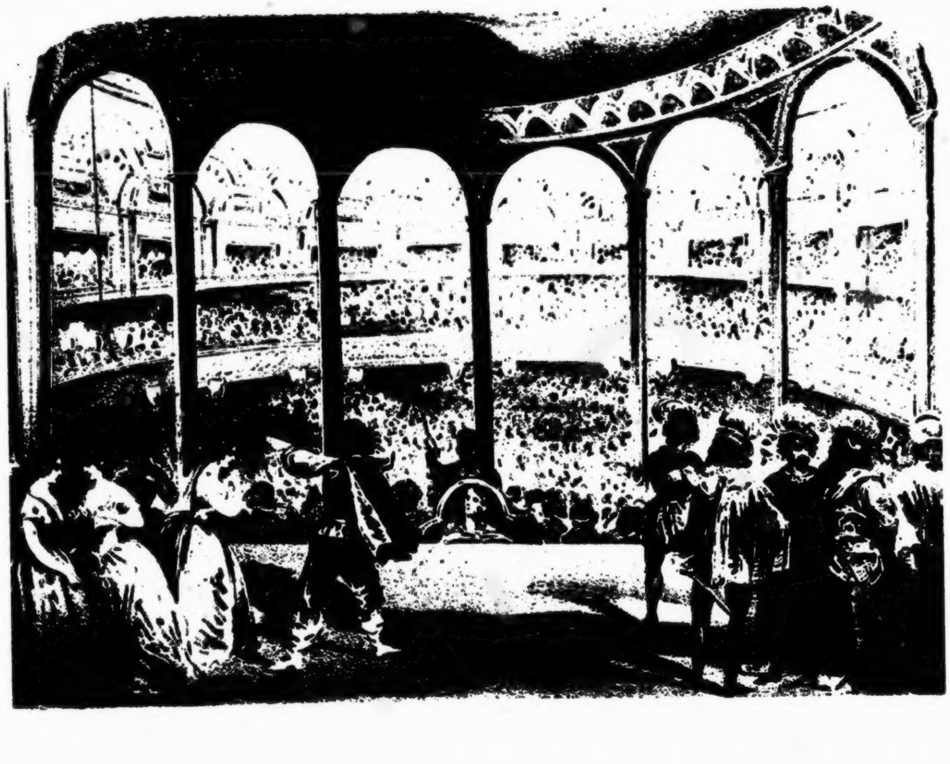
"Classical symphony No. 1." Prokofiev, and "An American in Paris," Gershwin. Victor. LM 9020
"Concerto for clarinet and orchestra" and "Clarinet quintet in A," Mozart. Victor. LM 2073
"Concerto in D," Beethoven. Victor. LM/LSC 1992

"Corelli concerto grosso." Victor. LM 1776
"Don Juan"; "waltzes from 'Der Rosenkavalier'," and "Til Eulenspiegel's merry pranks"; "Love scene from the opera 'Feuersnot'," Strauss. Columbia. ML 5177
"Festival of marches." Columbia. ML 5874/MS 6474
"Forms." Folkways. FT 3605
"Grand canyon suite," Grofé. Victor. LM 1928
"Hark, the glad sound." Angel. (S) 35747
"Harry Janos." Victor. LM 1973
"Heart of the piano concerto." Victor. LM/LSC 2495
"Heart of the symphony." Victor. LM/LSC 2496
"March music of Sweden." London Records. SW 99003
"Marches in hi-fi." Victor. LM/LSC 2229
"Overture!" Columbia. ML 5623/MS 6223
"Peer Gynt suites Nos. 1 & 2," Grieg and "Carnival of the animals," Saint-Saëns. Victor. LM 2075
"Percussion." Capitol. P-8299
"Piano concerto No. 2," Rachmaninoff. Columbia. ML 5481/MS 6148
"Quintet; Eine Kleine Nachtmusik," Mozart. Columbia. ML 5455/MS 6127
"Romeo and Juliet," Tchaikovsky, and "Til Eulenspiegel's merry pranks," Strauss. Victor. LM/LSC 2565
"Serenade," Beethoven, and "Duo for violin and cello," Kodaly. Victor. LM/LSC 2550
"Six Brandenburg concertos, The," Bach. Victor. LSC 6140
"String quartet in C," Haydn, and "String quartet in G." Victor. LM/2168
"String quartet in G," Mozart, and "String quartet in C." Victor. LM/2167
"Symphony No. 3 in E-flat," Beethoven. Victor. LSC 2233
"Symphony No. 4," Tchaikovsky. Victor. LM/LSC 2369
"Symphony No. 5," Tchaikovsky. Columbia. ML 5712/MS 6312
"Symphony No. 5," and "Coriolanus overture," Beethoven. Victor. LM/LSC 2343
"Symphony No. 5 in E minor," Dvorak. Victor. LM/LSC 2214

## SUGGESTED FILMS

"Forms of music: instrumental." Coronet. (Color or B & W)
"Trio." Artur Rubinstein, Jascha Heifetz, and Gregor Piatigorsky. Public Film Rental Library. 2752

# OPERA



# *Introduction to Opera*

## INTRODUCTION

*Because the comprehension and appreciation of grand opera require a level of maturity and experience beyond that of the seventh grade pupil, it is best to make the initial experience one of listening to a complete recording of a short modern opera with a libretto attractive to the age group. The listening phase could then be followed by class singing of some of the selections and the introduction of some of the basic concepts and terminology related to opera. In a second unit, a standard major work could be heard and discussed. This later opera experience might be introduced in the eighth grade. The major emphasis of the teacher should be on the enjoyment of the story and the music.*

*This unit describes a procedure based on recordings of "Amahl and the Night Visitors," an opera that is suited to the age group and also may be viewed on television at Christmas. This opera is especially suitable for the following reasons:*

- *It is short.*
- *The characters are realistic.*
- *The situations are plausible to junior high school pupils.*
- *Production on TV gives it prestige value and availability for viewing.*

*Other suitable operas might be used.*

*The objectives are:*

*1 To develop an interest in opera as a meaningful musical experience*

*2 To gain insight into operatic styles and forms*

*3 To develop understanding and appreciation of one or two specific operas*

*4 To become aware of the qualities of the trained human voice*

*5 To promote a sound basis for developing further interest in opera as the pupil matures*

*6 To develop an appreciation of opera as a complex art form*

## ORIENTATION

*Setting the Stage* The teacher could display pictures of the television production of *Amahl and the Night Visitors* or other pictures related to the story, promotional materials from the television producers, newspaper advertisements, and materials from the sponsors.

*Introductory Discussion* The teacher familiarizes the pupils with the libretto—what it is and the purpose it serves.

The teacher explains to pupils, before their first listening experience, that the role of Amahl is sung by a boy soprano with an unchanged voice. A boy who sings this part must have a highly trained voice and exceptional musical talent.

In some classes there may be a boy who is capable of singing in this range, and he may be trained in parts of the role if time is available.

The teacher makes every effort to interest the pupils in the personality of Amahl, who is about their own age, showing how some of his reactions are like their own. For example, his mother calls him into the house and he goes right back to playing his shepherd's pipe, even though he had answered that he would be right there.

Discussion about listening should emphasize the following points:

- To enjoy the listening it is well to sit comfortably.
- The pupils should try to hear and understand all of the words. Complete silence is necessary for concentration on the words and the music.
- The opera is short, uses modern harmonies and other elements, and has a small cast.

It is much easier to understand the words on television than on phonograph recordings, and the classes should be informed of this.

## DEVELOPMENT

*Initial Musical Experiences* It is strongly recommended that seventh or eighth graders, as a first exposure to opera, use a combination of the record, the accompanying libretto, and some paraphrasing of the script.

*Discussion and Demonstration* According to the amount of time available, the teacher gives the story up to a convenient and logical stopping point. If the dialog is especially clever or interesting, it may be read. The record is played during the same lesson so as to cover the material read in class. The class is kept in suspense as to the progress of the story whenever possible, so as to motivate interest. Parts of the record, such as the shepherd's dance, may be omitted.

*Application of Skills and Understandings* In schools where time is available, some of the songs from the opera may be learned. Some of the following may prove to be both interesting and challenging: (Page numbers refer to the vocal score*)

**EASIEST**

"What was keeping you outside? . . ." (page 5)
"Don't cry, Mother dear . . ." (page 9)
"I was a shepherd . . ." (page 23)
"The Shepherds' Chorus . . ." (page 33)

**MORE DIFFICULT**

"This is my box . . ." (page 25)
"Have you seen a child . . .?" (page 28)
"Do rich people know . . .?" (page 50)

### SUGGESTED RELATED ACTIVITIES

The pupils are encouraged to watch the televison production during the Christmas vacation and write down their questions and impressions. The first lesson after vacation may be used to complete and review the experience.

Many pupils may want to purchase a recording of the opera for repeated listening experiences. Some may memorize parts of the opera through repeated listening.

### SUGGESTED RECORDINGS

"Amahl and the night visitors." Victor. LM 1701
"Bluebeard's castle," Bartok. Deutsche Grammophone. 18 565 . 138 030 Stereo
"Dietrich Fischer—Dieskau sings famous arias from French and Italian operas." Deutsche Grammophon. 18 700 . 138 700 Stereo
"Great duets from Verdi operas." Columbia. ML 5696/MS 6296
"Great moments in opera." Victor. LM 6061
"Madame Butterfly highlights." (sung in English) Angel. (S) 35902
"Merry widow highlights," Lehar. London. OS 25088
"Operatic choruses." Victor. LM/LSC 2416
"Opera without singing." Victor. LM 1906
"Puccini arias." Columbia. ML 5483/MS 6150
"Rita Streich sings opera arias." Deutsche Grammophon. 19 368 . 136 368 Stereo

### SUGGESTED FILMS

"On such a night." Contemporary Films

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* *Amahl and the Night Visitors*, vocal score: New York: G. Schirmer & Co.

## *Grand Opera*

### INTRODUCTION

After some knowledge of and familiarity with opera has been acquired by the junior high school pupil through his experience with *Amahl and the Night Visitors* or other short, suitable opera, preferably in the seventh grade, a unit in grand opera might be presented in the eighth grade. A suitable opera for this purpose is *Aida*, by Verdi, for the following reasons:

- It is performed often and is a popular opera.
- The characters appeal to pupils of this age level.
- The contrived situations can be used to illustrate the importance of music first and dramatic realism second—a characteristic of so many operas.
- A typical tragic ending can be studied.
- The music is interesting to the average person, and much of it is singable.

### ORIENTATION

*Setting the Stage* The teacher posts colorful drawings of the main characters on the bulletin board. These should include, Aida, Amneris, Rhadames, Ramfis, and Amonasro. The figures should be at least 16 inches tall, colorful, and should be clearly labeled with the proper name. Added information can be presented if the artist will draw the figures in the stylized Egyptian side view, explained by the teacher. This procedure develops the curiosity of the pupils so that they are motivated to listen to the story and music surrounding these personalities.

*Introductory Discussion* The teacher tells the highlights of the story of *Aida* in an interesting manner. The meaning of the title of the aria "Celeste Aida" should be explained. Interest can be generated by contrasting Amneris and Aida as personalities throughout the storytelling. Their reactions to the rivalry for Rhadames should also be developed. The teacher makes frequent references to the pictures as the names of the various characters are mentioned so as to build up associations. Good preparation will help develop suspense during the progress of the first lesson, which creates a feeling of anticipation for the experiences to follow.

## DEVELOPMENT

***Initial Musical Experiences*** The opera is presented in condensed form through the playing of recordings. To find the appropriate groove in which to set the needle for some desired section on manually operated machines, the teacher punches a hole in a large file card or narrow piece of file folder to fit the center post above the record and tone arm. The card is marked for the location of the needle when the beginning of the selection is reached. The card is then removed from the machine, and the title of the selection is written by the mark. This device will be accurate enough for most purposes in the classroom.

***Discussion and Analysis*** After the class has become familiar with the story and much of the music of the opera, major aspects of opera as an art form may be highlighted through class discussion directed by the teacher, as in the following examples:

- Comparison and contrast of *Aida* and *Amahl and the Night Visitors.* The following points might be covered: The use of large choruses and spectacular scenes in *Aida;* the complexity of the story; the relatively large orchestra and prominence of the orchestral music; the melodic music of Verdi compared with the melodic and harmonic structure of Menotti; the melodramatic and romantic qualities of *Aida* contrasted with the simplicity of *Amahl;* the dramatic intensity of *Aida* with the less intense emotional effects in the story of *Amahl.*
- The relative functions of the orchestra, chorus, and soloists in *Aida.* (The orchestra has a greater role than formerly, creating mood and presenting or reinforcing musical themes, not merely acting as an accompaniment to the singers.)
- The use of Italian in *Aida* and English in *Amahl.*
- The teacher lists on the chalkboard a number of words commonly used in connection with the discussion of opera. The pupils copy the words. Their meanings are developed as far as possible by discussion, referring to the operas with which the pupils have become familiar. The teacher might also refer pupils to resource books, encyclopedias, or the dictionary to supply or confirm the definitions. In this process the pupils are gaining the musical concepts involved in the terminology. Words like the following may be used and further explanation or development provided when necessary:

aria
bel canto
chorus
grand opera
interlude
libretto
sextette
"soap opera" and "horse opera"

drama
duet
grand march
light opera
overture
prelude
recitative
tragedy and comedy
trio

*Application of Skills and Understandings* *A Treasury of Grand Opera,* edited by Henry W. Simon, contains transposed and accompanied arias from *Aida* with the words in English. The teacher chooses from them according to the ability of the class and teaches the main themes and arias. The most suitable are listed below:

"Celeste Aida" (Middle section may be omitted if too demanding.)
"Su! Del Nilo"
"Numi, Pieta"
"Passente Phtha"
"Gloria all' Egitto" ("Glory to Egypt")
"O Patria Mia" (Probably too difficult for most classes)
"O Terra Addia" (theme only)

- When the songs have become familiar, it might be interesting to try them in their original keys. In this way the pupils realize the high range and power required by the professional singer.
- The teacher plays brief parts of selections from the opera, each a few seconds long, and pupils try to identify each sample by using words from their vocabulary list (recitative, duet, grand march, overture, etc).
- The teacher plays some of the themes or parts of melodies on the piano, and pupils identify them.

## SUGGESTED RELATED ACTIVITIES

Activities may take the form of written or oral reports, dramatizations, or artwork. Individual pupils or groups might engage in appropriate activities to extend their knowledge and appreciation of opera. The following are some suggestions:

- Written or oral reports on such topics as other operas by Verdi or Menotti
- Brief reports on the life of Verdi
- Suggestions on how to prepare to listen to an unfamiliar opera
- Preparation of a list of great opera houses and festivals

- Preparation by apt pupils of stage models, costume sketches, scene designs, and the like
- Pupil presentation of opera recordings of famous arias or recordings by famous singers

SUGGESTED RECORDINGS

"Aida," Verdi. London Records. RS 63002
"Carmen," Bizet. Angel. (S) CL-3613
"Il barbiere di siviglia," Rossini. Deutsche Grammophon. 19 270 . 136 270 Stereo
"Il barbiere di siviglia," Rossini. Deutsche Grammophon. 18 665/67 . 138 665/67 Stereo
"Il Trovatore (highlights)," Verdi. London Records. OS 25040
"La Boheme," Puccini. Angel. (S) BL-3643
"La Boheme," Puccini. Deutsche Grammophon. 18 764/65 . 138 764 / 65 Stereo
"La Forza del destino," (highlights) Verdi. London Records. OS 25085
"Madame Butterfly," Puccini. Angel. (S) CL-3604
"Marriage of Figaro, The," Mozart. Deutsche Grammophon. 18 697/99 . 138 697/99 Stereo
"Tristan and Isolde," Wagner. Deutsche Grammophon. 19 193 . 136 030 Stereo

SUGGESTED FILMS

"Carmen." International. 3 M 901
"Lucia di Lammermoor." International. 3 M 906
"On such a night." Contemporary Films
"Opera school." Contemporary Films
"Tabarro." University of Buffalo. (Color)

# MUSIC OF OTHER CULTURES

## GENERAL INTRODUCTION

*Suggested objectives of these units are:*

- *An awareness of musical styles and modes of other cultures*
- *An acquaintance with and understanding of people of other civilizations through their music*
- *An investigation of the functions of music in the various cultures*

*Musical compositions that illustrate traits of each culture have been suggested to serve as examples. Teachers are encouraged to use other available sources in adapting their material to the interest and ability of their classes.*

*The following cultures are included in this unit:*

*Music of Latin-American Countries*
*Native Music of Equatorial Africa*
*Music of Oriental Countries*

# *Music of Latin-American Countries*

## ORIENTATION

***Setting the Stage*** The class is introduced to this unit through the use of pictures, maps, souvenirs, or other displays to help visualize the geography and topography of the countries of Latin America and to illustrate historical elements and customs.

***Introductory Discussion*** The following points could be used to stimulate interest as well as to provide a background of the Latin-American republics:

- Pre-Columbian culture (before 1492) included the Maya, Aztec, and Inca cultures. Music and dancing were cultivated for ceremonial and ritual occasions.
- European colonization in Latin America brought not only political and religious traditions but European social and cultural elements.
- Three racial elements make up the Latin-American cultures in varying proportions: Indian, colonial European, and Negro.
- Folk music of the various republics is performed on primitive native string instruments resembling the guitar, ukelele, and banjo and on various native wind and percussion instruments.
- Much of Latin-American music has a rhythm of distinctive pattern often related to dance rhythms.
- Celebrations of religious and national holidays are marked by the use of traditional ceremonies and social activities, including folk dances in traditional costumes and folk music, both vocal and instrumental. Native instruments are most often employed.
- The aboriginal musical instruments of Latin America are flutes and drums, but it is the Spanish guitar that is the chief instrument of popular music from the Patagonia to the Rio Grande.
- Latin-American folk music is based on the pentatonic scale. However, after the conquest and colonization period, the scale was supplemented by two passing tones, thus completing the heptatonic scale of our major and minor keys. The teacher uses the piano to illustrate these scales.

## DEVELOPMENT

***Initial Musical Experiences*** The recordings chosen for this unit should exemplify native music of various republics in Latin America.

This listening experience should provide the concepts of Latin-American tonality, rhythmic patterns, and moods.

*Discussion and Analysis* Discussion of Latin-American music may be guided by the following characteristics.

ELEMENTS OF MUSIC

*Rhythm:* Analysis of Indian, Negro, and European components such as aboriginal rhythmic monotony from the Indians, syncopation from the Negroes, dual meter of 3/4 and 6/8 (resulting in cross-rhythms) from the Europeans

*Melody:* Aboriginal pentatonic melody from the native Indians; European influence of the extension of pentatonic to the seven-tone scale; chromatic elaboration by the Negroes

*Harmony:* Native songs of the people are generally monodic and devoid of the undertones of an implied harmony. The period of conquest introduced traditional European harmony and stylization.

*Tone color:* Reflects religious primitivism; creates impressions of happiness, nostalgia, or melancholy

*Forms:* Narrative folk ballads; folk dancing accompanied by words with traditional instrumental accompaniment (guitar, flutes, and drums)

IMPLEMENTS OF MUSIC

*Instruments:* Several distinct types of guitars are used; primitive harps are manufactured by village Indians; vertical flutes, made of bamboo reeds or clay are popular; the percussion instruments range from drums made from burned-out tree trunks, scrapers made from fruit shells, dried gourds filled with pebbles for shakers, to almost any primitive noisemaking.

*Vocal:* Antiphonal singing or improvisation in dialog is prevalent; singing accompanies certain dance forms; styles of singing include folklore, incantation, and chanting; the voice is expressive in providing various moods, thoughts, and emotions of particular countries and regions.

*Application of Skills and Understandings*

■ The class sings songs of Latin-American folklore so as to experience the stylization of Latin-American music.

■ The class and teacher discuss the rhythm of Latin-American music, followed by an opportunity to select rhythm instruments to perform the rhythm patterns.

- The teacher introduces the art of combining singing with rhythmic activities (song-dances); "The Mexican Hat Dance" is an excellent example that stimulates dancing and singing simultaneously.
- The class discusses those traits in Latin-American music that are similar to those of other western and eastern cultures.

### SUGGESTED RELATED ACTIVITIES

The following items are examples of projects or activities to supplement the unit material.

- A class or an individual studies and reports on aboriginal musical instruments.
- Individuals or groups demonstrate Latin-American dance steps, such as rhumba, tango, habanera, corrido, conga, samba, and others.
- The class contributes facts, souvenirs, and materials for a bulletin board or showcase display or presents individual or group reports.

### SUGGESTED RECORDINGS

"Carnaval a Rio." Bruno. BR 50036
"Latin American Folk Songs." Bowmar. (Four 10-inch records)
"Latin American Game Songs." Bowmar
"Mexican folk songs," Mejia. Victor. LPM 1077
"Music of Peru." Capitol. T-10089
"Music of Peru." Folkways. FW 8749
"New Argentine tangos in hi-fi." Bruno. BR 50035
"Quel cha-cha-cha." Bruno. BR 50037
"Songs of the world." Columbia. C2L 13
"Sounds of old Mexico." Capitol. T-10044
"South American songs," Gatica. Capitol. T-10006

### SUGGESTED FILM

"Mozart and Barrios on six strings." Film Images. (B & W)

## *Native Music of Equatorial Africa*

### ORIENTATION

***Setting the Stage*** A map of Africa could be displayed and Equatorial Africa located. Pictures of African life and items of native handicrafts help to provide background for musical experiences.

***Introductory Discussion*** The following points may be used as guidelines for discussion:

- African native music often occurs as part of religious rituals, work activities, and tribal ceremonials. War songs and dances were used in primitive cultures to rally tribal warriors.
- In Equatorial Africa, native music plays an important part in story telling.
- Musical instruments, such as native drums or animal horns, are used as signals to provide communication in primitive cultures.
- In the former French Equatorial Africa, now a group of small independent countries, xylophone players provide music on market days for the amusement of the crowd.
- Music in song-dance form is employed for expressing praise, welcome, and devotion.
- Instruments of Equatorial Africa include skin and log drums, animal horns, bone rattles, musical bows, xylophone-type instruments, sansas, panpipes, and many others.
- Improvisation is a common characteristic of African music.
- Music is a unique fact or event present in all cultures, primitive and civilized.

### DEVELOPMENT

***Initial Musical Experience*** The spirit and musical characteristics of African music can be demonstrated by listening to selections. These selections will help reinforce the introductory points and provide the class with a better understanding of these concepts.

***Discussion and Analysis*** Discussion and further illustration of African music may be guided by the list of characteristics below.

#### ELEMENTS OF MUSIC

***Rhythm:*** intricate or complex rhythm patterns often displaying syncopation elements, without change in meter

*Melody:* chantlike singing, with ornamentation. Melodic movement is usually undulating with usage of small intervals; melodies are often freely improvised.

*Harmony:* no definite rules about harmonic intervals employed; however, the music exemplifies parallel movement in octaves, thirds, fourths, and fifths.

*Form:* monophonic melody accompanied by a drum. Primitive polyphony such as imitation resembling canon and rounds; antiphonal and responsorial form occurs between the leader and the answering group.

*Tone color:* untrained, varying; at times shrill or guttural. Reflects emotional states.

#### IMPLEMENTS OF MUSIC

*Instruments:* percussion instruments: xylophones, rattles, and drums; wind instruments: antelope horns and primitive flutes; stringed instruments: musical bow and primitive harps

*Voices:* singers often alternate falsetto with ordinary tone production; leaders have strong voices, ability to improvise, and knowledge of many songs.

### *Application of Skills and Understandings*

- The class listens to recordings of various styles of jazz and notes the relations of rhythmic elements to those heard in African music.
- The class attempts to identify the instruments used in a recording.

## SUGGESTED RELATED ACTIVITIES

The following are examples of individualized or group activities related to the unit:

- The class watches the film "African Rhythms." (Association Films)
- A pupil constructs and demonstrates a musical bow. A single string (hemp cord or rawhide) is attached to and stretched by a bent piece of wood like an archery bow. A tone is produced by plucking or striking the string or rubbing it with a rosined violin bow.
- The class or an individual reports on the contributions of African cultures to American life in all areas, including music.

## SUGGESTED RECORDINGS

"Africa." Monitor. MF 373
"African music from the French colonies." Columbia. KL 205
"Bantu music from British East Africa." Columbia. KL 213

“Miriam Makeba.” Victor. LPM/LSP 2267
“Music of Africa,” and UNESCO collection,” Thomson. Capitol. 320 C 126/28
“Primitive music of the world.” Folkways. FE 4581

### SUGGESTED FILMS

“African rhythms.” Association Films. S-169 (Color)
“Rhythm of Africa.” Film Images. (B & W)

## *Music of Oriental Countries*

### ORIENTATION

***Setting the Stage*** The teacher may arrange displays of examples of native articles, pictures of Oriental musical instruments, and pictures portraying the social and religious life of such nations as Japan, China, India, and the Arab states.

***Introductory Discussion*** The teacher points out that music of the Orient includes most of the music outside of Western civilization. He then invites a discussion that will bring out the following items of importance:

- The music of the Orient plays a functional role in the lives of the people, rather than existing as a separate art.
- Oriental music is a part of religious rituals and mystic ceremonies. It accompanies dance pantomime. Work songs and dramatic *recitatives* are some of the vocal types.
- Primitive instruments include the Ku-Chi'in (Chinese zither), Shoo (Japanese mouth pipe organ), Koto (Japanese string instrument), tambura (four-stringed unfretted Indian lute), and the glinbu (eight-hole Tibetan flute). Oriental music also employs many percussive instruments, such as gongs, cymbals, bells, xylophones, hand drums, tambourines, bamboo chimes, and other relatives of our modern percussion family.
- Vocabulary for discussion pertaining to this Eastern culture might include: *exotic music, modes, whole tone scales, pentatonic scales, microtones, chants, improvising, tonality.*

### DEVELOPMENT

***Initial Musical Experiences*** The recordings chosen for this unit should exemplify the native music of various nations in the Eastern culture. Listening experiences are used to provide the concept of Oriental or Eastern tonality.

***Discussion and Analysis*** General characteristics of the music of the Oriental cultures will be discussed in terms of the following guideposts:

#### ELEMENTS OF MUSIC

***Rhythm:*** complex rhythmic patterns, with complicated rhythmic variations; vitality of expression

*Melody:* melodies show a mixture of repetition and variation; a continuous, flowing melodic line; elaborate ornamentation

*Harmony:* harmony is an incidental rather than a separately conceived element of the music.

*Tone color:* modal, austere, and exotic characteristics

*Textures:* almost exclusively monodic; rarely employs harmony

IMPLEMENTS OF MUSIC

*Instruments:* singing is usually accompanied by drum, strings, or both; primitive wind instruments are often employed.

*Voice:* declamatory style of singing, resembling either chanting or intoning

### *Suggested Procedures*

■ The teacher can use the black keys of the piano to illustrate the pentatonic scale of the Asiatic nations. The six-tone, whole-tone scale can also be demonstrated on the piano.

■ The class experiences singing traditional folk songs from the Oriental nations. (Sources: *Music Sounds Afar,* Follett Publishing Co., and *Music in Our Life,* Silver Burdett Co.).

■ The class examines charts and illustrations of some instruments from the Eastern cultures.

### *Application of Skills and Understandings*

■ The class discusses differences between characteristics of Eastern music as contrasted to music of Western cultures. Comparisons could be made between selections from both cultures matched as to mood, occasion, or purpose.

■ The pupils listen to recordings of examples of Western music compositions influenced by the Orient and observe the Oriental characteristics exemplified. Examples: Ippolitov-Ivanov's *Caucasian Sketches,* Rimsky-Korsakov's *Scheherazade Suite.*

## SUGGESTED RELATED ACTIVITIES

■ The class watches the film "Music of India: Instrumental," available through the Consulate General of India, 417 Montgomery St., San Francisco, Calif.

■ The class compiles a scrapbook which contains pictorial and written materials about the cultures of the Orient.

■ Interested pupils can be encouraged to make written or oral reports based on library reference materials and community or family resources.

### ADDITIONAL SUGGESTED RECORDINGS

"Behind the great wall," Menegoz. Monitor. MP 525
"Beating the dragon robe." Folkways. FW8883
"China today." Bruno. BR 50115
"Chinese opera." Pathé. Capitol. FCX-429
"East of the Urals." Monitor. MF 316
"Folk Music of Palestine." Folkways. 4408
"History of music in sound," and "Ancient and oriental music." Victor LM 6057
"Israeli Songs." Angel. 65018
"Korea in song and dance." Bruno. BR 50111
"Music of India." Vol. 2. Angel. 35468
"Ragas of India, The." Folkways. FI 8368
"Ramayana, The." Cook. 1023
"Through Asiatic USSR in hi-fi." Bruno. BR 50105
"Through China in song and dance." Bruno. BR 50114
"Tunisia." Vol. 1. Folkways. FW 8861
"Traditional music of Japan," and "UNESCO collection," Thomson. Capitol. 320 C 137/38
"Ustad Ali Akbar Khân, master musician of India," Râga Chandranandan/Râga Gauri Manjari. Connoisseur Society. CS 462

### SUGGESTED FILM

"Musical instruments of India." International. 1 X 59

# HISTORICAL PERIODS IN MUSIC

## GENERAL INTRODUCTION

The following historical periods in music are included in this group of units. No attempt has been made to include all periods of music or all aspects of each period.

Ancient Music
Baroque Music
Classical Music
Romantic Music
The 20th Century and the Development of Modernism in Music

*General objectives for this unit include:*

- *An awareness of the changes that have taken place in music of Western cultures over the centuries and of the chief factors bringing about these changes*
- *An acquaintance with certain works of composers typifying the musical characteristics of their eras*

*NOTE: Compositions that illustrate traits of each period have been suggested to serve as examples. Teachers are encouraged to choose other selections in adapting the unit to the abilities and interests of their classes.*

*Additional recordings are listed after each unit.*

## *Ancient Music*

### ORIENTATION

***Setting the Stage*** The class is introduced to this period of music through bulletin board displays of pictures of ancient India, China. Japan, Greece, Egypt, and Rome. The displayed items should show musical instruments or activities or places in which music was an element, as far as possible.

***Introductory Discussion*** The teacher points out the ancient use of music on the basis of its functional role rather than a separate art. He then invites a discussion that will bring out the following points:

- Methods of primitive communication might have provided a sound for musical development. (Examples: the human voice, hollow tree. drums, horns of animals, seashells)
- Work may have provided rhythm for chanting or perhaps instinctive sounds provided rhythm for emotional expressions.
- Prehistoric usage of primitive music may possibly have dealt with religious rituals, work, festivals, mystic ceremonies, and war dances.
- The music of ancient civilizations employed primitive instruments. Some instruments of antiquity are the Greek lyre (or cithara) and aulos (woodwind), Egyptian harp, Hebrew psaltery, and the Chinese ch'in.

### DEVELOPMENT

***Initial Musical Experiences*** The examples chosen for this period are from ancient Greek civilization. The teacher informs the class that to the Greeks music was not considered a separate "art" as we define it today. Music was usually used in conjunction with poetry and drama. Greek play productions synthesized music, poetry, and the dance, with poetry dominant. In several early examples of musical compositions, the range of music confined itself to the compass of the ordinary range of the speaking voice.

Examples of Greek music are few in number. The following selections are two of the more important. They are included in the recording "2,000 Years of Music" (Decca Gold Label Series, DX-106). The scores may be found in *Historical Anthology of Music* by Davison and Apel (Harvard University Press).

"Epitaph of Seikilos," by Seikilos (Dated variously from 2d century B.C. to 1st century A.D.)
"Hymn of the Sun," by Mesomedes (Lived about 130 A.D.)

*Discussion and Analysis* Following listening to the recordings, general characteristics of this period of music will be discussed in terms of the following guideposts:

ELEMENTS OF MUSIC

*Rhythm:* musical rhythm is provided by the poetic meter, which is based on long and short syllables of text.

*Melody:* melodies follow the inflections of speech.

*Harmony:* monophonic (one vocal line), but with some singers singing in octaves. (Slight instrumental accompaniment)

*Dynamics:* resulted only from the speech inflections

*Tone color:* restraint, with subordinate role

*Texture:* single part, without harmony

IMPLEMENTS OF MUSIC

*Instruments:* accompanying instruments were: lyre or cithara and the aulos (woodwind)

*Voices:* usually moved from speech to song that resembles either intoning or chanting

*Application of Skills and Understandings* The teacher plays on the piano both the modern major and minor scale and the earliest form of Greek scale (tetrachord). The class then identifies the Greek scale.

The class sings in unison a familiar song without accompaniment. In discussion, they attempt to contrast the melodic pattern with the ancient Greek pattern, noting difference in intervals used, the variety and range, the stress, and relationship of speech inflections to musical inflection.

The song is repeated, with accompaniment and possibly in a two- three- or four-part arrangement, the class noting the consequent differences.

### SUGGESTED RELATED ACTIVITIES

- Choral reading by the class, to bring out the concept of early development from speech to song
- Constructing a model of a primitive instrument

■ Looking up in a dictionary or encyclopedia the origins of certain terms derived from ancient Greek, such as *music, ode, lyre, chorus, tetrachord, melody.*

**SUGGESTED RECORDING**

"History of music in sound, The." Victor. LEC-6

# *The Baroque Period*

## ORIENTATION

*Setting the Stage* The teacher may make a classroom display of pictures relating to the period including architecture and paintings. Names in science, such as Galileo and Newton, can be posted. A simple chart might include events in the colonization of America for the same era (1600-1750). These clues will help students identify this period, as well as provide a general historical background for correlation.

*Introductory Discussion* Class discussion directed by the teacher will explore what pupils already know about this period of music. Concepts of the basic characteristics of the baroque era can be developed by emphasizing the following points:

- The baroque period comprises the century and a half approximately between 1600 and 1750.
- This period is historically known in America as the period of colonization.
- It was a period characterized by investigation, discovery, and progress in many aspects of man's endeavors.
- The baroque spirit is characterized by its large-scale productions, spectacular creations, contrasts, and overall impressiveness. The spirit pervades in all of the arts: painting, architecture, and music.
- Some of the principal names, other than composers, of this period include Isaac Newton, scientist; John Locke, civil leader; Spinoza, philosopher; Samuel Johnson, writer; and Rubens, painter.
- General characteristics of the music for this period are often expressed in the term *nuove musiche,* meaning *new music.* Transitional elements and innovations can be mentioned: Our present musical scales, including major and minor appeared at this time, evolving from those used in the earlier music of the church; music was written more and more for secular purposes; contrapuntal ideas were supplemented by the addition of the harmonic system or vertical structure; opera and oratorio appeared as new forms; older instruments were improved and new types devised; and instrumental music with new forms came into prominence. (Prior to 1600, vocal music predominated.)
- Johann Sebastian Bach (1685-1750) in Germany and George Frederick Handel (1685-1759) in England were two great composers,

who brought music of the baroque period to its highest peak. Both men perfected rather than invented form and styles of this period.

## DEVELOPMENT

***Initial Musical Experience*** The spirit and musical characteristics of the baroque period can be demonstrated by class singing and listening to selections from the works of Bach and Handel. The examples listed below, from the many recordings available, comprise both vocal and instrumental styles of the baroque period. Most songbooks for school use include appropriate selections for class singing.

The class sings a brief selection of the period. The teacher then leads a discussion of aspects of form, style, and spirit representing characteristics of the period as noted in the introductory presentation and in the listing of elements of music and implements of music.

The class listens to a recording of a vocal or instrumental selection. The listening experience should be guided by the teacher who directs attention to specific musical characteristics to be identified during the listening. Discussion which follows the listening can be based on the elements and implements of the music. The teacher explains and demonstrates with student participation such terms as: *tutti, concertino, contrapuntal devices, chord progression, instrumental improvements, arias,* and facts that demand further exemplification.

***Discussion and Analysis*** General characteristics of this period will be discussed in the terms of the following guideposts:

### ELEMENTS OF MUSIC

*Rhythm:* an unflagging character is employed, especially in Bach's writing of fugues. (e.g., the Fugue from *Toccata and Fugue in D Minor*).

*Melody:* very expressive, sincere, wholesome, and striving always for complete pictorial and symbolic expression

*Harmony:* contrapuntal devices are replaced by the harmonic or vertical approach to music: chord structure and choral progressions are evident; altered tones are employed; modality concept is disappearing.

*Dynamics:* vocal music displays variations in loudness levels; orchestral form of the Concerto Grosso obtained contrast by alternating section of the "tutti" and "concertino" (two to four solo instruments). The word "terraced" describes the typical dynamics pattern.

*Tone color:* dramatic, emotional, driving, or active feeling

*Forms:* chorale, cantata, mass, passion, suite, concerto, fugue, opera, oratorio, dance suite, solo and trio sonata, and overture

### IMPLEMENTS OF MUSIC

*Instruments:* a distinctive and independent instrumental style was developed and became a serious rival to vocal music; instruments were improved and developed (violin and harpsichord).

*Vocal:* the human voice participated as a narrator, a vocal soloist, or in choruses; the voice was used to characterize a variety of tonal qualities; certain forms, such as oratorios or passions, demanded from the voice a great deal of vocal artistic training (range, dynamics, intensity, and interpretation).

### DRAMATIC ELEMENTS

Operas, oratorios, and cantatas introduced the recitative, aria and arioso, choruses, and the idea of a large, impressive production employing the grandiose concept.

### *Application of Skills and Understandings*

- The class listens to excerpts or compositions by other composers of this period (e.g., Buxtehude and members of the Bach family) and identifies characteristics of the period.
- The class experiences singing familiar chorales by J. S. Bach (unison singing is recommended to be followed by experimental part-singing) and applies appropriate interpretive elements.
- The class watches the film entitled "A Time for Bach" (b/w, 26 minutes, Film Images, Inc.). The class discusses the spirit and mood of the music and its relation to modern life.
- The teacher provides each student with a topic outline of the material introduced. This helps to summarize the facts for a written discussion if desired.

### SUGGESTED RELATED ACTIVITIES

The following activities are examples of the projects which can supplement this unit material:

- A class study or an individual report of the contributions of the period between 1600 and 1750
- Making a comprehensive list of musical terms from this period. Examples are opera, passion, oratorio, cantata, recitative, aria, chorale, sonata, concerto, tutti, concertino, fugue, contrapuntal, polyphonic.
- A pupil report on the evolution of instruments or particular instruments from the baroque period. An interesting study can be illustrated

who brought music of the baroque period to its highest peak. Both men perfected rather than invented form and styles of this period.

## DEVELOPMENT

***Initial Musical Experience*** The spirit and musical characteristics of the baroque period can be demonstrated by class singing and listening to selections from the works of Bach and Handel. The examples listed below, from the many recordings available, comprise both vocal and instrumental styles of the baroque period. Most songbooks for school use include appropriate selections for class singing.

The class sings a brief selection of the period. The teacher then leads a discussion of aspects of form, style, and spirit representing characteristics of the period as noted in the introductory presentation and in the listing of elements of music and implements of music.

The class listens to a recording of a vocal or instrumental selection. The listening experience should be guided by the teacher who directs attention to specific musical characteristics to be identified during the listening. Discussion which follows the listening can be based on the elements and implements of the music. The teacher explains and demonstrates with student participation such terms as: *tutti, concertino, contrapuntal devices, chord progression, instrumental improvements, arias,* and facts that demand further exemplification.

***Discussion and Analysis*** General characteristics of this period will be discussed in the terms of the following guideposts:

### ELEMENTS OF MUSIC

***Rhythm:*** an unflagging character is employed, especially in Bach's writing of fugues. (e.g., the Fugue from *Toccata and Fugue in D Minor*).

***Melody:*** very expressive, sincere, wholesome, and striving always for complete pictorial and symbolic expression

***Harmony:*** contrapuntal devices are replaced by the harmonic or vertical approach to music: chord structure and choral progressions are evident; altered tones are employed; modality concept is disappearing.

***Dynamics:*** vocal music displays variations in loudness levels; orchestral form of the Concerto Grosso obtained contrast by alternating section of the "tutti" and "concertino" (two to four solo instruments). The word "terraced" describes the typical dynamics pattern.

***Tone color:*** dramatic, emotional, driving, or active feeling by tracing the keyboard instrument of the baroque to the conventional piano of today.

- An individual report of the lives of J. S. Bach and G. F. Handel, their musical contributions, and their differences in musical styles, or a brief, simple, book report on a biography of one of the composers
- A scrapbook of pictures that illustrates not only the musical aspects of the period but includes points of interest in the fields of science, literature, philosophy, architecture, painting, civil government, and customs or habits.
- Listening to a performance by a school choir demonstrating the art of singing chorales

### SUGGESTED RECORDINGS

"Baroque concerto, The." Angel. (S) 36153

"Concerto for organ and orchestra in F major," Handel, and "Missa sanctae caeciliae," Haydn. Deutsche Grammophon. 18 545/46 . 138 028/29 Stereo

"Flute sonatas, Vol. I," Handel. Westminster. 18583

"Flute sonatas, Vol. II," Handel. Westminster. 18584

"Four concerto grossi," Corelli. Angel. (S) 36130

"Heroic music for organ, brass, and percussion." Columbia. ML 5754 /MS 6354

"Model counterpoint." Folkways. FT 3606

"Royal fireworks suite," "The water music suite," Handel, and "Suite for strings," Corelli. Columbia. ML 5417 / MS 6095

"Sonatas for violin and harpsichord," Bach. Angel. (S) B-3629

"Sonatas for violin and harpsichord, No. 5 in F minor, No. 6 in G major," Bach. Deutsche Grammophon. 18 677 . 138 677 Stereo

"Suites for orchestra. No. 1 in C; No. 2 in B minor," Bach. Esoteric. 9028

### SUGGESTED FILMS

"Great composers." EBF No. 81-00 (Color)

"Handel and his music." Coronet. (B & W and Color)

"Time for Bach, A." Film Images. (B & W)

## *The Classical Period*

### ORIENTATION

***Setting the Stage*** The teacher or pupils make a time chart for display, presenting historical facts between the mid-18th century and the 19th century (about 1750-1820). The display might also include individual pictures and models dealing with the customs and conditions of this period. The teacher provides background music, such as a recording of Mozart's *Eine Kleine Nachtmusik.* Also available is a 12-minute film of the same title (Sterling Films, Inc.).

***Introductory Discussion*** The teacher leads a brief discussion for the purpose of acquainting all the pupils with a concept of the basic characteristics of the classical period. The following points should be developed and emphasized.

- The general concept of classical music denotes objectivity, emotional restraint, clarity, balance, precision, and tradition.
- General historical events of this period include the American Declaration of Independence, the American Revolution, and the French Revolution as a result of concepts of equality, freedom, and justice for all individuals and social levels.
- During the classical period, instrumental music was becoming more predominant than vocal music. This was partly due to the development and clarification of the sonata form.
- Religious music, including the Mass, oratorio, and motets, as overshadowed by the reformation of opera. The reformation of the opera was greatly influenced by Christoph W. Gluck. Gluck's ideas represented the classical spirit of simplicity of musical style and dramatic consistency.
- In the latter part of the 18th century the piano evolved as a major performing musical medium.
- The classical period includes the ideas and musical contributions of the following composers: Wolfgang Amadeus Mozart, Franz Josef Haydn, Christoph Willibald Gluck, and the first phase of Ludwig van Beethoven's works.

### DEVELOPMENT

***Initial Musical Experiences*** The general characteristics of the classical period can be best illustrated through listening to recordings of Mozart's works.

*Discussion and Analysis* The teacher explains and demonstrates principal triads. Students should not be responsible for their construction, but should be familiar with their sounds. This may be followed up with a demonstration of chord progression, (I, IV, V, V7, I) and its application to singing a familiar song.

The teacher discusses the origin and development of the sonata form and explains its construction. The class might view the film "The Sonata" (29 minutes b/w, NET Film Service).

Discussion and further illustration of the classical period of music may be guided by the list of characteristics below:

### ELEMENTS OF MUSIC

*Rhythm:* simple rhythm combined with strong accents in regular recurrence

*Melody:* themes often express a human quality through the influence of a folk style; this is especially evident in Mozart's operas.

*Harmony:* simple harmonic structure is formed by using principal triads; experimentation with altering chords chromatically; for example, *G Major* and *Jupiter* symphonies by Mozart.

*Dynamics:* greater dynamic levels are obtained by the application of crescendos and diminuendos.

*Tone color:* brightness, gaiety, and serenity

*Forms:* usually aims towards definite formal structure and design: classical symphony, sonata form, and opera

### IMPLEMENTS OF MUSIC

*Instruments:* classical symphony orchestras included strings, woodwinds, brass, and percussion; clarinets were added to the woodwinds; trumpets were used sparingly; kettledrums were employed; Mozart wrote for a new instrument, the piano.

*Vocal:* opera is expanded and reformed; performers had trained voices and dramatic talent; religious music was subordinate to the interest in opera.

### DRAMATIC ELEMENTS

Mozart's *The Marriage of Figaro* illustrates a musical masterpiece. It employs *parlando* style, complex plots, comedy (buffa), love, and charm. Its music expresses the characters and their feelings with reality.

### *Application of Skills and Understandings*

- The class listens to music composed by Franz Josef Haydn, to determine whether or not Haydn reflects the general characteristics of the classical period. Suggested listening: Haydn's *Surprise Symphony*, (No. 94 in G minor).
- The class watches any or all of the following films: "Mozart" (two films, b/w, 29 minutes each, NET Film Service): "Mozart and His Music" (b/w or color, 13 minutes, Coronet); "Opera School" (b/w, 36 minutes, National Film Board of Canada, features excerpts from *The Marriage of Figaro*). After viewing, the class discusses the content, identifying the elements made familiar from their study of the unit.
- The teacher and the class culminate the unit material by reviewing terms, concepts, developments, and contributions to music of today.

## SUGGESTED RELATED ACTIVITIES

The following are illustrative of various activities or projects in which the pupils may participate to complete the unit material:

- Giving individual reports (either oral or written) about the different aspects of the classical period; this should include not only facets of musical interest but points of interest in other fields or arts.
- Compiling a class scrapbook which contains pictorial and written materials about the life of Mozart, the musical genius of the classical period
- A demonstration, either by a class member or the teacher, of lighter compositions written by Mozart for piano. Sources: "Piano Music for Young Wolfgang," Omega Music Edition, 19 West 44th St., New York; or "Young Mozart," edited by Mark Nevin, Schroeder and Gunther, Inc., West 47th St., New York.
- Display of pictures with captions showing the development of the piano. A follow-up activity might be viewing the film "Development of a Musical Instrument" (B/W, 30 minutes, NET Film Service).
- Viewing the film "Listening to Good Music," (B/W, 14 minutes, Encyclopaedia Britannica Films). This film features a string quartet and Haydn's *Quartet in C Major* ("Mama-Papa Quartet").

## ADDITIONAL SUGGESTED RECORDINGS

"Beethoven symphony No. 5 in C minor." Angel. (S) 35843

"Clarinet concerto"; "Quintet for clarinet and strings," Mozart. Vox. 11.110

"Concerto for clarinet and orchestra;" and "Quintet for clarinet and string quartet," Mozart. Esoteric. 9049

"Divertimenta im D-dur," Haydn; "Quartett im Es-dur," Stamitz; and "Klavierquintett im Es-dur," Mozart. Amadeo. 6182

"History of music in sound." Victor. LEC-6

"Mozart horn concertos." Mozart. Angel 35092

"Quintet for piano, oboe, clarinet, horn & bassoon in E-flat major," Beethoven; and "Quintet in E-flat major," Mozart. Deutsche Grammophon. 18 638 . 138 638 Stereo

Sinfonie concertante in E-flat major for violin and viola." Mozart. Vox. 11 . 830

Sinfonia concertante in E-flat major," Mozart; and "Concerto in C major," Haydn. Angel (S) 36190

"String quartet in G major, No. 1;" and "String quartet in B-flat major, No. 3," Haydn. Deutsche Grammophon. 18 392 . 138 071 Stereo

"Symphony No. 41" and "Symphony No. 35," Mozart. Columbia. ML 5655/MS 6255

"Symphony No. 94" and "Symphony No. 103," Haydn. Columbia. ML 4453

### ADDITIONAL SUGGESTED FILM

"Great composers." EBF. No. 8100 (Color)

# *The Romantic Period*

## ORIENTATION

***Setting the Stage*** The pupils may make a bulletin board display of pictures of composers, performing groups of the period, places of interest, and paintings by artists of the romantic period. The pupils or teacher may construct a time graph containing major historical facts of the 19th century, such as those mentioned later.

***Introductory Discussion*** The teacher leads a brief discussion for the purpose of acquainting all the pupils with a concept of the basic characteristics of the romantic period of music. The following main points should be developed and emphasized.

- The general concept of the romantic era is best expressed by this quotation from Jean Jacques Rousseau: "The romantic spirit deals primarily with content and its significance is personal, emotional, and programmatic; it is occupied with invention and imagination." The era reflected ideas as to the political and social importance of the individual.
- Musical characteristics in the United States were embodied in singing psalms, patriotic songs, folk tunes, minstrel songs, and Negro spirituals. Notable composers in the United States were John A. Carpenter, John Howard Paine, Lowell Mason, Stephen Foster, Edward MacDowell, George W. Chadwick, John Philip Sousa, and Victor Herbert. Major European composers include: Ludwig van Beethoven, Franz Schubert, Felix Mendelssohn, Robert Schumann, Frederic Chopin, Hector Berlioz, Franz Liszt, Richard Wagner.
- Instrumentation and orchestration was greatly advanced by mechanical improvements and innovations of musical instruments. Examples: valves for brass instruments; Boehm key system applied to woodwind instruments; and the addition of English horn to the orchestra.
- Concerts had previously been sponsored and attended mainly by the nobility. It was not until the 1800's that audiences grew in size and variety. Ludwig van Beethoven believed that music should be for all people and was instrumental in this movement.
- Nationalism, individualism, and emotionalism were definite traits of the 19th century. This time was also characterized by invention and innovation.

■ A general historical background of the 19th century was marked by the following: French Revolution, the establishment of republican government in France, the War of 1812, the social and political effects of the Industrial Revolution, the Civil War in the United States, the freeing of the slaves, and the unification of Germany and of Italy.

### DEVELOPMENT

*Initial Musical Experiences* Characteristics of the romantic period can be illustrated through listening to the recordings of the works of Tchaikovsky, as a typical Romantic composer, and of Beethoven as an innovator. The examples should include both vocal and instrumental works portraying the spirit of the romantic period and innovations in form and style.

*Discussion and Analysis* Discussion and further demonstration of the romantic period of music can be guided by the following aspects:

#### ELEMENTS OF MUSIC

*Rhythm:* reveals a fiery spirit and vitality with considerable emotional intensity; variety in tempi

*Melody:* is characterized by the warmth of individual or personal expression of feelings; employment of small groups of thematic notes, known as a *motif,* e.g., the opening four tones of Beethoven's Fifth Symphony. Composers of the period sometimes used folk songs and dances as sources of melodic themes, as in Smetana's *Moldau Suite.*

*Harmony:* becoming more elaborate by use of new chords and new chord progression; frequently changing from one key to another; greater use of 7th and 9th chords; employment of nonchordal tones.

*Dynamics:* great variety due to the employment of improved and new instruments; all levels of intensity are obtained, producing rapid changes of mood and vivid contrast.

*Tone color:* dramatic, enriched, more varied, more contrasting; general sonority approached that of symphony orchestras of today.

*Forms:* most of Beethoven's composition based on the sonata; however, he liberated, individualized, and expanded his composition; he employed a "scherzo" rather than the usual minuet movement; he developed a systematic use of short *motifs,* and added a choral finale to his *Ninth Symphony.* Romantic composers sometimes related musical forms to forms of literature, as in the symphonic poem.

**IMPLEMENTS OF MUSIC**

*Instruments:* instrumental groups had become standardized; augmentation of the symphony orchestra by employment of improved instruments and numerical increase of players in the various choirs of the orchestra

*Vocal:* interest continued in the opera, mass, oratorio, and choral music (sacred and secular), but the most significant development of the 19th century was the accompanied art song.

**DRAMATIC ELEMENT**

At first remained somewhat similar to the classical era; the opera *Fidelio* by Beethoven has classical characteristics. In the latter part of the period the romantic spirit entered opera; important composers in opera were Giuseppe Verdi and Richard Wagner. Nationalism in opera was expressed in Germany by von Weber.

### *Application of Skills and Understandings*

■ Class listens to music of other composers of the romantic period and identifies elements characteristic of the period. Recordings of the following might be used: Franz Schubert's *Unfinished Symphony;* Gioacchino Rossini's *William Tell Overture;* Felix Mendelssohn's *Fingal's Cave Overture;* Giuseppe Verdi's *Aida* (excerpts); the wedding march from Richard Wagner's *Lohengrin;* and Johannes Brahms' *Academic Festival Overture.*

■ The class sings some representative songs from this period; solo songs may be assigned to the more capable students. Suggested songs are Beethoven's "The Heavens Declare The Glory of God," "In Questa Tomba Oscura," "Hymn to Courage," or Franz Schubert's "The Elf-King," "To Music," "Heiden-Röslein" ("Hedge-Rose"), and "Serenade" ("Safely Through the Night").

■ Class sings several songs by Stephen Foster, such as "Beautiful Dreamer" or "Jeanie With the Light Brown Hair," and identifies the romantic elements in the words and music.

## SUGGESTED RELATED ACTIVITIES

The following are illustrative of various activities or projects in which the students may participate to complete this musical experience.

■ Study of an instrument or instruments considering their construction and their performance ability during the early romantic period. A related film on this subject is "A Beethoven Sonata" which demonstrates the horn in Beethoven's time, followed by a description of the modern instrument. (18 minutes, B/W, Contemporary Films)

- Collecting concert programs of radio, television, and concert hall performances; then determining the period of composition by identification of composer's name and the musical forms
- Listening to a recording of Beethoven's Fifth Symphony (available on Columbia Masterworks LP record CL-918) which presents a final rehearsal of the symphony followed by the rendition of the work in its entirety, conducted by Bruno Walter
- Comparing and contrasting the characteristics of the baroque, classical, and romantic periods
- Making a time chart showing development of Beethoven's concepts of style and form by comparing his symphonies, using as examples Symphonies No. 1, No. 3, No. 5, and No. 9
- Compiling a class scrapbook which contains pictorial and written materials about Beethoven or other composers of the period, together with historical events and influences
- Attending concerts as a group, viewing television concerts, listening to radio programs both during and after school, and related film viewing

### SUGGESTED RECORDINGS

"Clarinet quintet," Brahms. Vox. 560

"Glorious sound of Wagner, The." Columbia. ML 5842/MS 6442

"Harold in Italy," Berlioz. Capitol. Angel. (S) 36123

"History of music in sound." Victor. LEC-6

"Hungarian dances," Brahms; and "Five Slavonic dances," Dvorak. Deutsche Grammophon. 18 610 . 138 080 Stereo

"Hungarian rhapsodies No. 4 and No. 5," and "Hungarian fantasia," Liszt. Deutsche Grammophon. 18 692 . 138 692 Stereo

"Piano concertos Nos. 1 and 2," Liszt. Capitol. Angel. (S) 35901

"Sonata No. 1 in G major for violin and piano," and "Sonata No. 3 in D minor for violin and piano," Brahms. Deutsche Grammophon. 18 696 . 138 696 Stereo

"String quartet in B-flat major," Brahms; and "String quartet in F major," Dvorak. Deutsche Grammophon. 18 626 . 138 126 Stereo

"Symphonies Nos. 4 and 5," Beethoven. Columbia. ML 5365/MS 6055

"Symphonies Nos. 5 and 8," Schubert. Columbia. ML 5618/MS 6218

"Symphony No. 4, Schumann;" and "Symphony No. 4," Mendelssohn. Angel. (S) 35629

**SUGGESTED FILMS**

"Great composers." EBF No. 8100 (Color)
"Liszt and his music." Coronet (B/W and Color)
"Schubert and his music." Coronet (B/W and Color)

# *Music of the Twentieth Century*

### GENERAL INTRODUCTION

Music of the 20th century is marked by certain general characteristics, such as independence of traditional forms and subjects, experimentation, and a search for novelty amounting, in some instances, to a reckless disregard of public reaction.

Serious music has been categorized by music critics and historians in three groups:

**IMPRESSIONISM,** characterized by the intention of the composer to express his personal reactions to nature rather than imitate nature itself. The form of the composition is determined by the reaction of the composer rather than by the traditional, academic forms developed in previous centuries. Rapid modulations often lead the chord progression to keys remote from the key signature. Dissonance is frequently employed.

**EXPRESSIONISM,** characterized by a desire to express the subconscious self. This desire led to new developments in music theory, such as the 12-tone scale. Unusual combinations of instruments sometimes employed.

**NEOCLASSICISM,** a revival of the classical tendencies and return to the use of such forms as the sonata, the suite, and the concerto grosso. These forms are expressed with great harmonic and melodic complexity along with many other innovations, such as the use of polytonality and polyrhythms, frequent modulations, and unusual instrumentations used freely for effects.

### ORIENTATION

***Setting the Stage*** The teacher or class makes a display of a time graph containing historical facts from the turn of the 20th century to the present. The teacher can provide music pertinent to the development of 20th century modernism as an introduction to the session. Example: Maurice Ravel's *La Valse*

***Introductory Discussion*** Class discussion directed by the teacher will recall to pupils what they already know about this period of music or history. Concepts of the 20th century can be developed by emphasizing the following points:

- Serious music of the century is marked by experiments in tonality, increased emphasis upon rhythm, representation of sounds in everyday life, and music written for total effect.

- A change occurred in the composition of ballet music. In previous centuries the dances were most often created to fit music already in existence. In the 20th century, the reverse became customary, the music being composed to suit an idea or story for a ballet already conceived by a choreographer as an entity in itself.
- A general historical background between the turn of the century and today was marked by the Spanish American War (1898), World War I (1914-1918), radio broadcasting (1920), invention of sound motion pictures (1926), commercial telecasting (1946), the "Great Depression" of the 1930's, World War II (1939-1945), and the founding of the United Nations (1945).
- Popular interest in America had developed along the lines of folk music, spirituals, jazz, popular songs, musical shows, light opera, and ballet.
- Leading American composers of popular songs and show music were Irving Berlin, Leonard Bernstein, George M. Cohan, Duke Ellington, George Gershwin, W. C. Handy, Jerome Kern, Cole Porter, and Richard Rodgers.
- Various new media made music more available for the average person: phonograph, radio, motion pictures, tape recorders, television, and the availability of new concert halls and theaters.
- General terms frequently used pertaining to the 20th century serious music include: impressionistic, tonality, multitonality, atonality, whole-tone scale, 12-tone system, quarter tone, sharp dissonance, tone cluster, polymetric, nonmetric, melodic experimentation, large intervals in melodic line, continuous melodic line, brief motifs, correlation of light and tone, stereophonic orchestration, electronic music, individualized geometric music, and anti-art protest music.

## DEVELOPMENT

***Initial Musical Experiences*** The general characteristics of the 20th century can best be illustrated through listening to recordings. This material should feature several composers displaying traits and techniques of the "modern" or 20th century musical concept.

***Discussion and Analysis*** Discussion and further demonstration of the period of modernism may be guided in terms of the following:

### ELEMENTS OF MUSIC

***Rhythm:*** complexity of rhythmic structure such as polymetric, frequent time signature changes, nonmetric (bar lines omitted)

*Melody:* continual use of brief motifs; melodic line employing large interval skips; departure from conventional diatonic scales to such trends as neomodality (example: whole tone scale, old church modes)

*Harmony:* sharp dissonance, employment of tone clusters; tonality uncertain; free use of nonchordal tones

*Dynamics:* all levels of tonal strength and intensity are achieved; complete expressiveness

*Tone color:* suggestive for setting a mood or condition, as for deep thought or mental images

*Form:* instrumental music dominates; no essential new forms established, ballet music (not connected with opera) appears as a separate form.

### IMPLEMENTS OF MUSIC

*Instruments:* instruments became more proficient in techniques and scope; instrumental groups became more standardized; composers no longer needed to concern themselves about the standardization of instrumental groups, but instead concentrated on the requirements of the music.

*Vocal:* choral forms were enlarged and accompaniments included. The human voice was called upon to produce all levels of intensity, range, and color. With the appearance of a new generation of important American poets, composers were inspired to set many of the lyrical poems to music in the form of art songs. Such composers have included Charles Ives, John Alden Carpenter, Mabel Daniels, William Grant Still, Howard Hanson, Virgil Thomson, Aaron Copland, Samuel Barber, Thelma Matesky, and David Diamond.

### DRAMATIC ELEMENT

Strauss's *Elektra* seemed to have set a pattern for much of modern opera; he avoided set compositions, choruses, and ensemble numbers; his melodic interest resulted in a union of plot, characters, atmosphere, and stage settings; the orchestra was equally as important as the singers.

## *Application of Skills and Understandings*

■ The pupils listen to a symphonic poem and identify the mood and the ways in which the music conveys the aspects of the subject. For instance, *La Mer*, three symphonic sketches by Debussy, reflects the spirit, mood, rhythm, and movement of the sea.

■ For some classes the teacher might point out the relationship between music and painting. For this analogy one might compare the painting style of the French Impressionists with the music of Claude Debussy.

■ The teacher and class compare instrumental works of Stravinsky to those of Beethoven or the vocal aspects of Strauss to those of Mozart; discussion for the comparison should include such points as those suggested under *Discussion and Analysis.*

■ The class watches the following films: "Images from Debussy" (b/w, 14 minutes, Film Images, Inc.), or "Igor Stravinsky" (b/w, 29 minutes, Encyclopaedia Britannica Films).

■ The class studies the 20th century aspects of "popular" song singing in America. This might include singing some of the "hits" of leading composers.

■ As a follow-up to the singing of "popular songs," the class explores the social dancing styles associated with this song literature. Class members could demonstrate the various social dances of the 20th century in America.

### SUGGESTED RELATED ACTIVITIES

The following activities are examples of projects which lend themselves to this unit material:

■ An individual study of the influence of jazz upon serious music, such as George Gershwin's *Rhapsody in Blue* (1924), Igor Stravinsky's *Histoire du Soldat* (1918), William Grant Still's *Lenox Avenue* or *Afro-American Symphony,* or works of other composers such as Milhaud and Ravel

■ An individual biographical sketch on the life of a 20th century composer, such as George Gershwin, Aaron Copland, Roy Harris, or, Igor Stravinsky

■ A class or individualized study of the classical dance ballet; dance demonstrations might be given; related films might be reviewed such as "Steps of the Ballet" (b/w, 23 minutes, Encyclopaedia Britannica Films), "Ballet Girl" (b/w, 23 minutes, Brandon Films)

■ Class viewing of films such as: "Afternoon of a Faun" (b/w, 10 minutes, Brandon Films), "Bolero" (b/w, 8 minutes, Avis Films), "Introduction to Jazz" (b/w, 12 minutes, International Film Bureau), "The Medium" (b/w, 81 minutes, Athena Films)

### ADDITIONAL SUGGESTED RECORDINGS

"Appalachian spring; El salon Mexico," Copland. Columbia. ML 5755/MS 6355
"Belshazzar's feast," Wagner. Capitol. (S) P-8577
"Circles," Bereo, Cummings; "Frammento," Bussotti; and "Aria with fontana mix," Cage. Contemporary. 8003
"Concord sonata," Ives. Contemporary. 8005
"Contemporary American music." Capitol. P-8245
"Contemporary ballets from France." Angel. (S) 35932
"Dukes of Dixieland." Victor LPM/LSP 2097 (e)
"Eight Electronic pieces." Folkways. FM 3434
"Elegy and dance," Harris; "The world of Paul Kell," Diamond; "Chameleon variations," Bergsma; and "Prologue, capriccio and epilogue," Lees. Composers' Recordings. CRI-140
"Henry Jacobs' radio program." Folkways. FS 3861
"Highlights of vortex." Folkways. FX 6301
"History of music in sound." Victor. LEC-6
"Indeterminacy." Folkways. FT 3704
"Modern age of brass," Voisin. Kapp. KCL-9020
"New York woodwind quintet plays Alec Wilder, The." Golden Crest. CR 3019
"Nirvana symphonie," Mayuzumi. Contemporary. 8004
"Petroushka," Stravinsky. Columbia. ML 5732/MS 6332
"Piano quintet," Shostakovich. Vanguard. VRS-6032
"Prelude to the afternoon of a faun; nocturnes," Debussy; and "Daphnis and Chloë," Ravel. Columbia. ML 5112
"Rite of spring, The," Stravinsky. Deutsche Grammophon. 18920. Stereo 138920
"Sounds of new music." Folkways. FX 6160
"String quartets Nos. 1, 2, 3, 4, 5, 6," Bartok. Deutsche Grammophon. 18 650/52-18 650/52 Stereo
"Symphony No. 1," Sessions; "Tetrameroon," Smith; and "Music on a quiet theme," Bergsma. Composers' Recordings. CRI-131
"Symphony No. 3," Ives; and "Suite for oboe and orchestra," Donovan. Vanguard. VRS 468
"Trio for piano, violin and violoncello in A minor," Ravel. Deutsche Grammophon. 18 584 . 138 054 Stereo
"Twelve-tone music." Folkways. FT 3612
"Trumpet concerto," Nagel; Hungarian set," Fischer; "Landscapes,"

Wen-Chung; and "Concerto for winds and strings," Lessard. Composers Recordings. CRI-122

"Waka and other compositions of Japan." Folkways. FW 8881

"Works for chamber orchestra," Nono, Maderna, and Berio. Contemporary. 8002

"Works for chamber orchestra." Contemporary. 8006

"Zyklus, refrain." Stockhausen; and "Transicion," Kagel. Contemporary. 8001

## ADDITIONAL SUGGESTED FILMS

"Great composers." EBF No. 8100 (Color)

"Images from Debussy." Film Images. (B/W)

"Introduction to jazz." Contemporary Films. (B/W)

"Toronto symphony No. 2." National Film Board of Canada. (B/W)

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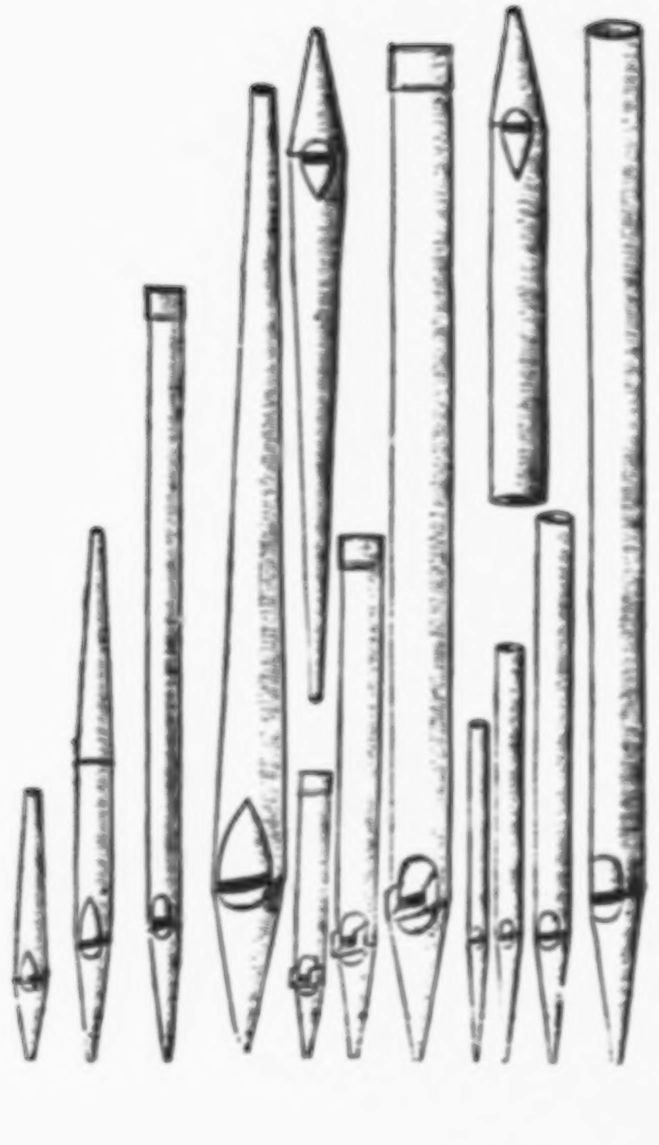
Southern Illinois University Press, Carbondale, Ill.
Southern Music Co., San Antonio, Tex.
Staff Music Publishing Co., 374 Great Neck Rd., Great Neck, N. Y.
Stanford University Press, Stanford, Calif.
Steck Co., The, Austin, Tex.
Summy-Birchard Publishing Co., 1834 Ridge Ave., Evanston, Ill. 60204
Syracuse University Press, Box 87, University Station, Syracuse, N. Y. 13210
Teachers College, Columbia University, Bureau of Publications, 525 W. 120th St., New York, N. Y. 10027
University of California Press, Berkeley 4, Calif.
University of Chicago Press, 5750 Ellis Ave., Chicago, Ill. 60637
University of Minnesota Press, 2037 University Ave. S. E., Minneapolis, Minn. 55455
University of Nebraska Press, Administration Annex, 1125 R St., Lincoln, Neb. 68508

University of New Mexico Press, Albuquerque, N. Mex.
University of North Carolina Press, Box 510, Chapel Hill, N. C.
University of Oklahoma Press, Faculty Exchange, Norman, Okla.
Vanni, S. F., Inc., 30 W. 12th St., New York, N. Y. 10011
Van Nostrand Co., D. 120 Alexander St., Princeton, N. J.
Van Roy, Carl Co., 51-17 Rockaway Beach Blvd., Far Rockaway, N. Y. 11691
Vantage Press, Inc., 120 W. 31st St., New York, N. Y. 10001
Viking Press, Inc., The, 625 Madison Ave., New York, N. Y. 10022
Warp Publishers Co., Minden, Nebr.
Washington Square Press, Inc., 630 Fifth Ave., New York, N. Y. 10020
Waterloo Music Co. Ltd., 3 Regina St. N., Waterloo, Ontario, Canada
Watson-Guptil Publications, Inc., 165 W. 40th St., New York, N. Y. 10036
Watts, Franklin, Inc., 575 Lexington Ave., New York, N. Y. 10022
Wayne State University Press, Detroit, Mich. 48202
Wiley, John & Sons, Inc., 605 Third Ave., New York, N. Y. 10016
Wilshire Book Co., 3077 Wabash Ave., Los Angeles, Calif. 90063
Witmark and Sons, M., 619 W. 54th St., New York, N. Y. 10019

# SOURCES OF RECORDINGS

Amadeo  Amadeo Imported Records. Dist. by Apon Records., P. O. Box 131, Grand Central Station, New York, N. Y. 10017
Angel  Distributed by Capitol Records (See listing)
Bowmar  Bowmar Records, 10515 Burbank Blvd., North Hollywood, Calif.
Bruno  Bruno Hi-Fi Records, Musicart International Ltd., P. O. Box 365, Wilton, Conn.
Capitol  Capitol Records Distributing Corp., 1750 North Vine St., Hollywood, Calif. 90028
Columbia  Columbia Records Sales Corp., 799 Seventh Ave., New York, N. Y. 10019
Composers' Recordings  Composers' Recordings, Inc., 2121 Broadway, New York, N. Y. 10023
Conn Corp.  Conn Corp., Elkhart, Ind.
Connoisseur Soc.  Connoisseur Society, Dist. by H. Royer Smith Co., 10th and Walnut Sts., Philadelphia 7, Pa.
Contemporary  Contemporary Sound Series, Time Records, Box 3146, Grand Central Station, New York, N. Y. 10017
Cook  Cook Laboratories, 101 Second St., Stamford, Conn.
Crest Records  Crest Records, Inc., 220 Broadway, Huntington Station, N. Y.
Deutsche Grammophon  Deutsche Grammophon Gesellschaft, MGM Records, Classical Division, 550 Fifth Ave., New York, N. Y. 10036
Esoteric  Esoteric, Inc., Haydn Society Records, P. O. Box 1799, Hartford, Conn.
Folkways  Folkways Records, 121 West 47th St., New York 10036
Golden Crest  Golden Crest Records, Inc., 220 Broadway, Huntington Station, N. Y.
Heirloom  Heirloom Records, Brookhaven, N. Y.
Kapp  Kapp Classical Albums, Boston, Mass.
London Records  London Records, Inc., 539 West 25th St., New York, N. Y. 10001
Monitor  Monitor, 413 West 50th St., New York, N. Y. 10019
Time Records  Time Records, Inc., 2 West 45th St., New York 10036
Vanguard  Vanguard Recording Society, Inc., 154 West 14th St., New York, N. Y. 10011
Victor  Victor Records Division, Radio Corp. of America, 30 Rockefeller Plaza, New York, N. Y.
Vox  Vox Productions, Inc., 236 West 55th St., New York 10019
Westminster  Westminster Recording Co., Inc., 1501 Broadway, New York, N. Y.

# SOURCES OF FILMS



Association Films Association Films, Inc., Broad St., Ridgefield, N. J.

Brandon Films Brandon Films, 200 West 57th St., New York, N. Y. 10019

Contemporary Films Contemporary Films, Inc., 267 West 25th St., New York, N. Y. 10001

Coronet Coronet Films, Coronet Building, Sales Department, Chicago, Ill. 60601

EBF Encyclopaedia Britannica Films, 1144 Wilmette Ave., Wilmette, Ill.

Film Images Film Images, Inc., 1860 Broadway, New York, N. Y. 10023

Indiana University Indiana University Audio-Visual Center, University Extension, Bloomington, Ind.

International International Film Bureau, Inc., 57 East Jackson Blvd., Chicago, Ill. 60604

Jam Handy The Jam Handy Organization, 2821 East Grand Blvd., Detroit, Mich. 48211

National Film Board of Canada National Film Board of Canada, 680 Fifth Ave., Room 819, New York, N. Y. 10019

SVE Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago, Ill. 60614

Syracuse University Educational Film Library, Syracuse University, Syracuse, N. Y. 13210

United World United World Films, 1445 Park Ave., New York, N. Y. 10029

University of Buffalo University of Buffalo, Audio-Visual Center, 3435 Main St., Buffalo 14, N. Y.